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OF THE

MYSORE ARCHEOLOGICAL
DEPARTMENT

FOR THE YEAR 1931



BANGALORE:

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P R E F A C E

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My special thanks are due to the members of the staff of the Archæological Department who have helped me to send to the Press in rapid succession the reports which were in arrears.

MYSORE, }
November 1934. }

M. H. KRISHNA,
Director of Archæological
Researches in Mysore

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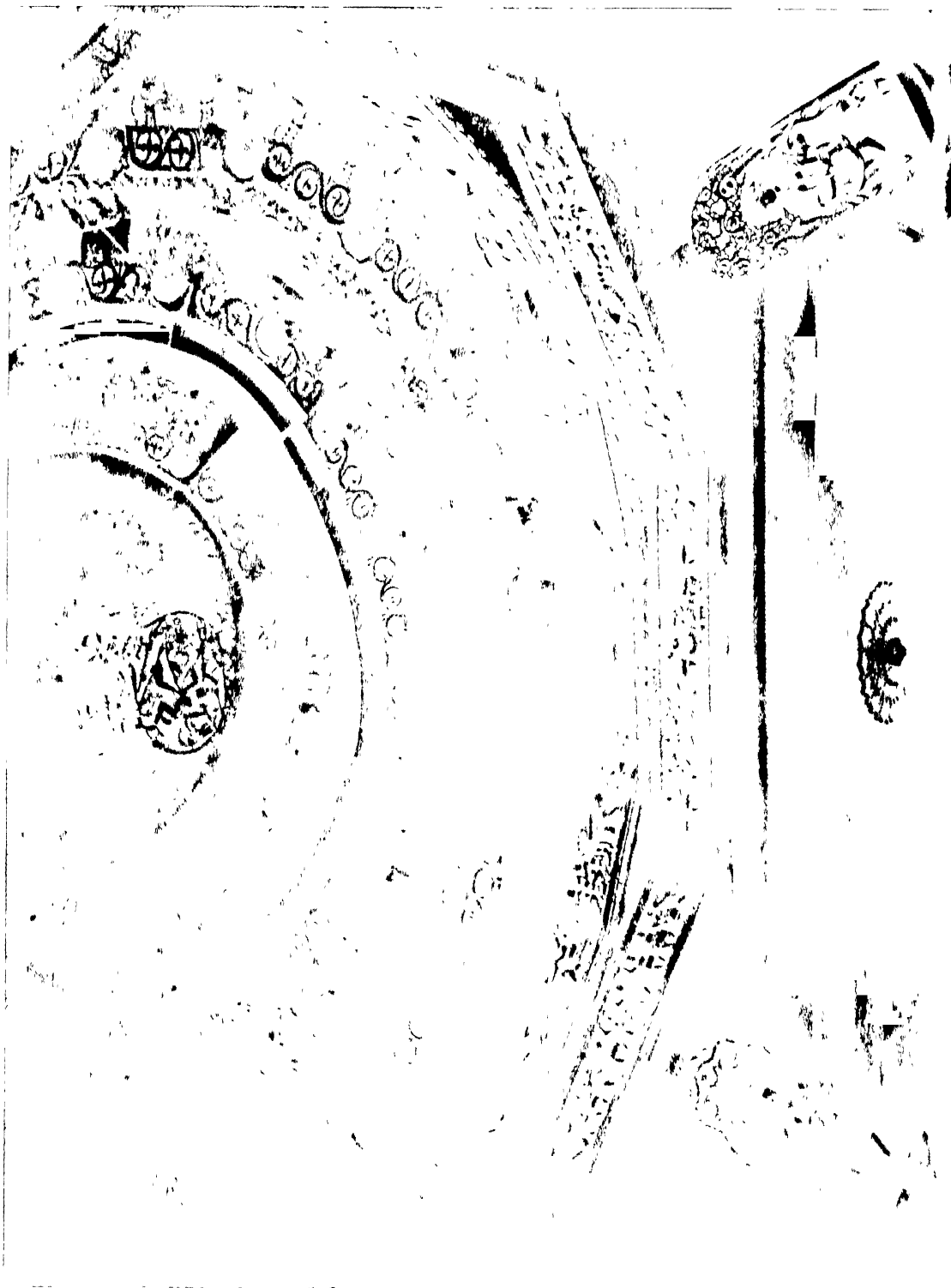
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CHANNAKESAVA TEMPLE AT BELUR (ENTRANCE) (FILMING (p 44))

ARCHAEOLOGICAL SURVEY OF MYSORE

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1931.

PART I--ADMINISTRATIVE.

Staff Dr. M. H. Krishna, M.A., D.LIT. (Lond.) continued as the Director in addition to his own duties as the Professor of History at the Maharaja's College, Mysore. The part-time Pandit, who had done valuable service to the Department in collecting inscriptions since the year 1922, was granted leave preparatory to retirement from 2nd March 1931. There was no other change in the staff.

Tours. The Director toured in parts of the Mysore, Chitaldrug, Shimoga, Kadur and Hassan Districts in connection with the conservation and study of the ancient monuments and also for noting the ancient sites in this part of the State. The Assistant to the Director toured in parts of the Mysore and Shimoga Districts and collected a large number of new inscriptions. The Architectural Assistant toured in the northern parts of the Shimoga District and surveyed some new monuments. The number of monuments newly discovered and surveyed during the year is about a dozen including a fine stone-built pond of unique design at Hulikere near Halebid, Belur Taluk, Hassan District. About two dozen monuments already known were re-surveyed and studied in detail including the famous temple of Késava at Belur.

The total number of inscriptions discovered and collected during the year is about 100. Of these, about 80 are published in this report. The earliest is connected with the death of the famous Gaṅga ruler Bhūtuga.

Epigraphy. The detailed annual report of the department for the year 1928-29 was completely printed and the Index to the annual reports from 1906 to 1922 was published.

Publications. Of the special schemes carried on by the department during the year the excavation of the selected area in the Chandravalli site progressed very far and the valuable finds discovered were studied and a draft catalogue was prepared. A part of the excavation report was also printed.

Excavation.

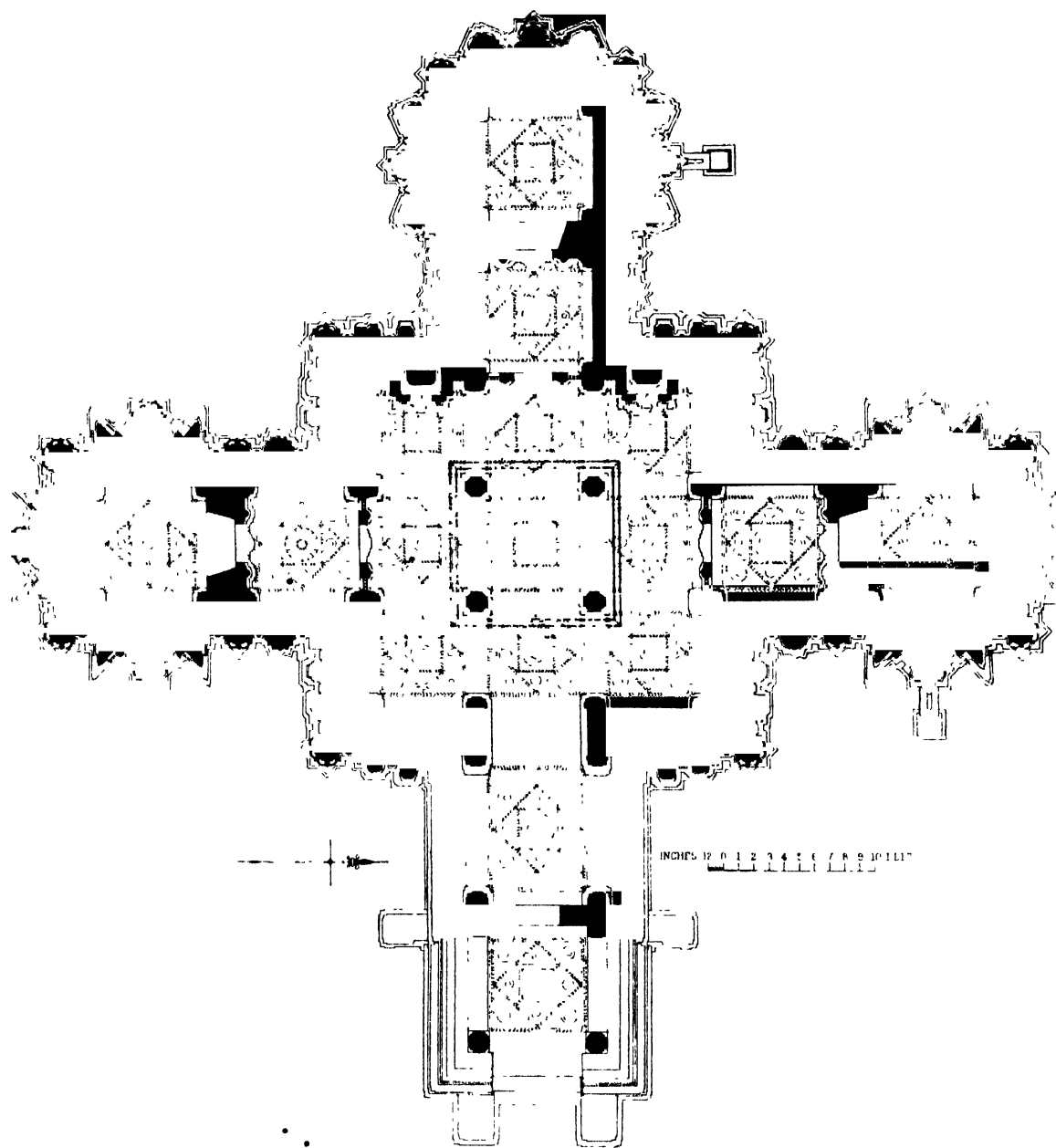
. The work of preparing the drawings and ground plans for the monograph on Chālukyan Architecture was continued and detailed studies were made of some of the selected monuments.

Among the exhibitions in which the department took part may be mentioned the Exhibition of Indian art at the Burlington House in

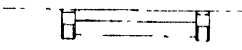
Exhibitions. London to which a large number of select photographs illustrating architecture and sculpture in Mysore was sent with a descriptive booklet. In connection with the Karnāṭaka Sāhitya Parishat held at Mysore and the Dasara of 1930, an exhibition of antiquities was held at the office premises in the Jubilee Hall, Mysore. It attracted a large number of visitors.

Conservation notes on the monuments inspected were submitted to Government from time to time.

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LAKSHMINARASIMHA TEMPLE
BHADRAVATI SHIMOGA TALUK



PART II—STUDY OF MONUMENTS AND ANCIENT SITES.

BHADRAVATI.

LAKSHMÎNARASIMHA TEMPLE.

Situation. The town of Bhadrâvati which was formerly known as Benkipur, is situated on the north or right bank of the river Bhadrâ, the Bhadrâvati Iron Works being on the south bank. The river makes a loop here and the town is situated where the river flows westward as a *paśchimavâhinî* for about three furlongs. In the centre of the old town on the top of a rising ground is the temple of Lakshmînarasimha. (Plate III, 1.) The priest's house, other buildings and trees now hide its view.

History. There are two inscriptions in the temple. The one outside its north-east wall is of the Vijayanagar period. On the beam of the eastern extension of the navaraṅga is a Hoysaḷa inscription of six lines which records a gift to the temple in the late Hoysaḷa days. The temple was, in all probability, constructed somewhere about the middle of the 13th century A.D., perhaps in the reign of Sômesvara or Narasimha III.

General Description. This monument is a trikûṭâchala or three-celled temple in the Hoysaḷa style with three towered garbhagrihas and three sukhânâsis opening into a common navaraṅga. (Plate II.) On the east of the navaraṅga, a vestibule has been added in the shape of an extra añkaṇa but its unsculptured walls and doorways lead us to doubt whether these were originally there at all. Just outside the east doorway is a small porch of one añkaṇa.

Platform. As usual, the temple has been raised up on a platform supported by elephants at the important corners and corresponding to the contour of the temple itself whose three cells are star-shaped. Since the courtyard is covered with earth almost to the height of the platform, only one or two elephants which have been excavated are visible.

Basement. The basement of the temple has six deeply cut cornices whose roughly shaped mouldings have been left unsculptured. Here and in many other places the temple clearly shows that it was left unfinished.

Wall Sculptures. The outer face of the wall is divided into the upper and lower halves by an eaves-shaped cornice. Above it, supported on pilasters, is a row of turrets, none of which shows very elaborate workmanship. Below the cornice, on the various faces of

the star-shaped wall, are rows of sculptured figures, about 15 inches high. Most of these have been left uncarved on the south cell, while on the west and north cells they have been carved but not finished. They are not remarkable either for beauty or for finish and do not deserve detailed notice. However, the more important of them are just noticed here.

South-east wall of navaraṅga :

Standing Viṣṇu; man and woman embracing; Sūrya with lady; Mōhinī dancing.

South cell :

No sculptures.

West cell :

South face:—Dancing Gaṇēśa; Mahishāsuramardini; dancing Sarasvatī, standing Sarasvatī, Bhairava; Mādhava; Vēṇugōpāla; Mōhinī dancing; Kāliṅgamardana; Kēśava; Vēṇugōpāla in several poses; Mōhinī as huntress and in other poses; Mādhava; Maṃmatha and Rati; Sūrya (sculptor Māba); Harihara; Mōhinī and Dakṣiṇāmūrti; Gōviṇḍa; Lakṣmīnārāyaṇa.

(West end)

North side:—Mōhinī dancing; Mōhinī with monkey; Kōḍaṇḍarāma with Lakṣmaṇa and Hanumān; Kāliṅgamardana; Ugranarasimha; Kēśava; Hālāyudha; Mādhava; Gōvardhanadhāri; Śiva as Jalandhara-sambhāri; dancing groups; Kṛiṣṇa plundering suspended butter vessels; Mōhinī in various poses.

South cell :

Durgā dancing; Yōganārāyaṇa; Mōhinī dancing; Kēśava; Varadarāja; Vāmana; Vēṇugōpāla; Janārdana; Gōviṇḍa; Pāṇḍuraṅga; (Kṛiṣṇa standing with both hands akimbo, holding flowers or bags); Dakṣiṇāmūrti; Kāliṅgamardana; Śiva dancing with skull-headed mace; Kēśava; Paraśurāma; Sūrya; standing Viṣṇu; Rati and Maṃmatha; Madhusūdana; Bhairava; Gōviṇḍa; Mōhinī dancing; a long-coated man holding sword and shield, very probably the officer under whom the temple was built (may not be Dakṣiṇāmūrti?); Vēṇugōpāla; Gōvardhanadhāri; Kṛiṣṇa plundering suspended butter vessels; Kāliṅgamardana.

The eaves are remarkably short, projecting between six and nine inches only. Except for the pendent knobs, they are insignificant.

The parapet which is made up of a series of stone towers has been covered over, in most places, by a thick coating of chunām. Where the original stone is visible it is only rough and unsculptured.

Each of the three cells has a star-shaped tower of soap-stone, each with a projection over the corresponding sukhanâsi, but instead of the usual five rows of turrets, with only three, the topmost of these being without śikharas. The two upper series of towers and the śikharas appear to have been pulled down and removed completely and substituted with the present cone-shaped concrete śikharas. It is not known when these repairs took place but the presence of a large ventilator in the centre of the navaraṅga suggests that the repairs might have been effected in the days of Mr. Arcot Srinivasachar, Muzrai Superintendent.

Towers. The porch which is only one aṅkaṇa square appears to have been introduced after the rest of the temple was built, though it is also definitely Hoysaḷa. It has two round Hoysaḷa pillars on its side benches or 'jagalis' and its rounded parapet railing is unsculptured. Its ceiling has a moderately deep padma, made out of a single slab.

The Porch. The navaraṅga is entered by a vestibule of one aṅkaṇa, the only remarkable thing about which is its existence. The navaraṅga proper is the usual hall of about 20' × 20' having nine squares. Its four pillars are of the usual round Hoysaḷa type. Against its west wall are two towered niches containing fine images of Gaṇeśa and Sarasvatī. These, of course, are among the five deities which form the 'Vishṇu-pañchāyatana' of the temple.

The ceilings which are formed by four sets of slabs rising above the beam have finely designed small domes scooped out of single slabs. The central ceiling, however, has been disturbed so as to allow the construction of a ventilator.

The south sukhanâsi is entered by a doorway whose beauty is concealed by a thick coating of chunâm. But on either side of the jamb is a perforated screen as in the other sukhanâsi doorways.

South Cell. In the south cell, standing on a large Garuḍa pedestal, is a fine image of Vêṇugôpâla, about five feet high (Plate III, 2). His ornaments, the flute, the fingers playing upon them, his attendant ladies, joyful cows, and the Gôpas and the tamâla tôraṇa over his head are all finely carved, though the left leg on which the weight is borne appears too short and the centre of gravity of the upper body shifted far to the right. (The right forefinger is broken and can be repaired).

The north cell is similar to the one on the south, its perforated screen being of a different design. In this cell, on a Garuḍa pedestal, is a standing image of Vishṇu as Purushôttama, 5½ feet high, holding chakṛa, padma, śaṅkha and gadâ. The image is fine but is much coated with wax. On its tôraṇa are the usual ten avatâras.

North Cell.

The sukhānāsi doorway of the west cell is flanked by small dvārapālakas and fine perforated screens of scroll design. Above the lintel is a Lakshminarasimha group concealed in chunām. The sukhānāsi ceiling has a finely designed dome having two series of horse-shoe arches.

West Cell.

The image in the main cell is a fine one of Narasimha in sukhāsana with Lakshmi on his left lap. The image is well made, though its mane is somewhat conventional. On the tōraṇa are the usual ten avatāras.

TARIKERE.

There is a large area known as the 'Fort', surrounded by a mound which contains remnants of the old fort wall. In a part of the ditch runs the Mysore Railway line.

Fort.

The palace of the Pāllegārs, which is described as a large-tiled structure, was sold by auction by the Pāllegār family sixteen years ago

The Pallegar's Palace. to pay debts to the Pāllegār of Kangundi Kuppā. Now nothing of the palace remains; shops cover the whole place.

The Kēsava shrine is a modern one of the Pāllegārs' time containing a soap-stone image, five feet high, of Kēsava which is surely a Hoysala image for which a shrine was built later.

Kesava Shrine.

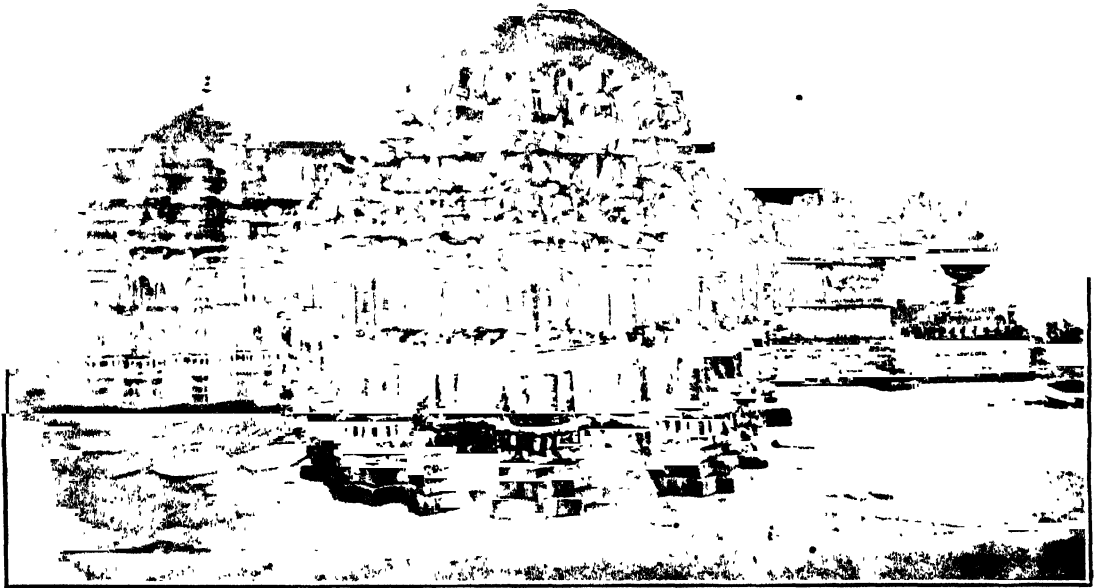
By the north gate of Pūrnaiya's choultry are four round soap-stone Ballāla pillars and two groups of Saḷa killing the Lion, each 3' high, one of which is in good condition and should be removed to the Museum at Mysore. They were all brought from near the Palace and are said to have originally belonged to the Kēsava temple in the fort.

AMRITAPURA--(TARIKERE TALUK).

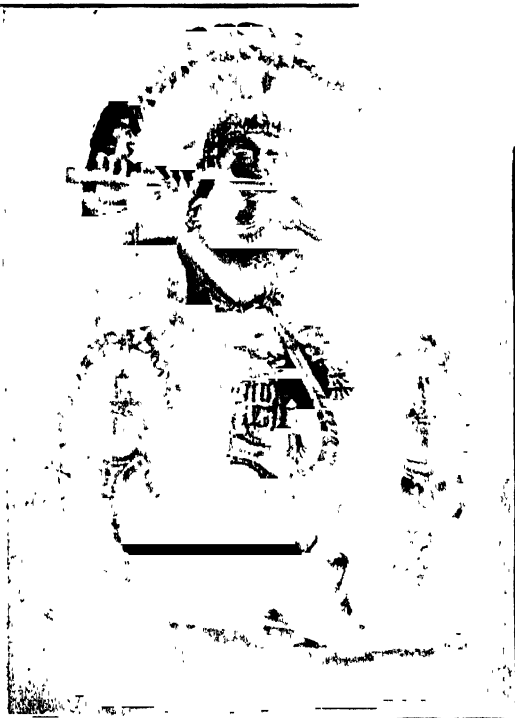
AMRITÊŚVARA TEMPLE.

This temple has been studied in detail under the following heads:—

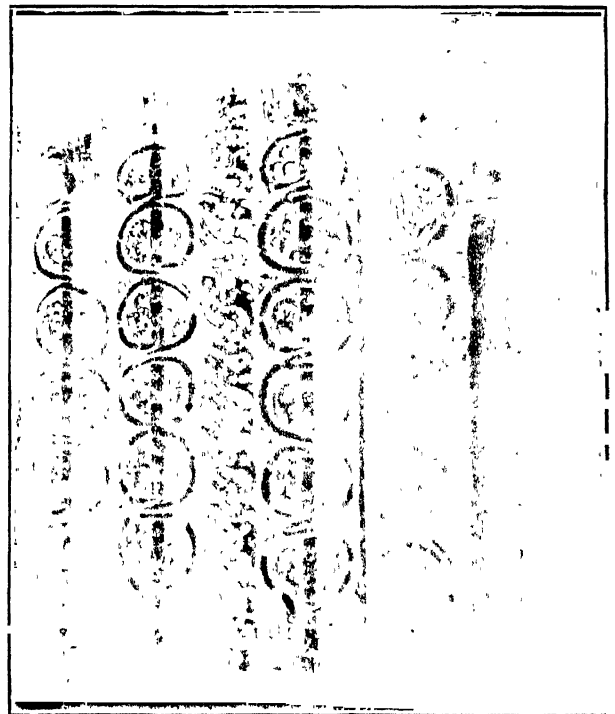
I. History.	X. Ceilings.
II. General description.	XI. The old porches, East and South
III. Mukhamanṭapa.	XII. The main temple.
IV. Turrets on basement.	XIII. Basement.
V. Railing panels.	XIV. Wall ornamentations.
VI. Eaves.	XV. Eaves.
VII. Parapet.	XVI. Parapet.
VIII. The manṭapa inside.	XVII. Tower.
IX. Pillars.	XVIII. Doorways.



1. LAKSHMINARASIMHA TEMPLE AT BHADRAVATI: SOUTH VIEW (p. 3).



2. LAKSHMINARASIMHA TEMPLE AT BHADRAVATI: VENUGOPALA IMAGE (p. 5)



3. AMRITESVARA TEMPLE AT AMRITAPURA
SCROLL WORK (p. 11).

XIX. Navaraṅga.	XXIV. Garbhagriha.
XX. Images in the navaraṅga.	XXV. The Dēvī temple.
XXI. Ceilings of the navaraṅga.	XXVI. Stūle-maṇṭapa.
XXII. Sukhanāsi doorway.	XXVII. Compound wall.
XXIII. Sukhanāsi.	XXVIII. Other old structures in the village.

The notes on a few of these only are given below :— .

There are about ten inscriptions in the temple of Amṛitēśvara and its compound.

Of these, the one on a large slab set up in the south-east of the temple is the oldest. It claims to be the composition of Janna, the famous Kannaḍa poet, and was set up

History. in the year 1196 A. D. when the temple was consecrated. Amṛitēśvara Daṇḍayaka, a Hoysala officer, appears to have got the temple erected and the līṅga of Amṛitēśvara consecrated in the same year in the reign of Ballāḷa II. Several grants were made to the temple in 1206 and 1210 and also in 1547 A. D. under the Vijayanagar rulers. A close study of the temple suggests the view that the main temple with its garbhagriha, sukhanaṣi, navaraṅga and original porches was built in 1196 A. D. Later on, perhaps in 1206, the mukhamanṭapa was constructed. However, the whole structure and most of the neighbouring structures are all characteristically Hoysala in origin and workmanship.

The mukhamanṭapa has a unique feature in that the outer facing of its basement is covered by a series of beautiful turrets which are alternately large and small. There are about 100 of these towers and the designs show some variety. Each one of them is borne on an ornamental pilaster, often star-shaped. The smaller towers are in proportion to the width of their bases, are tall and uniformly tapering, while a few have curvilinear outlines. Of the larger ones, the majority are star-shaped and curvilinear in design, while on top they have similarly star-shaped and inverted lotus śikharaś with stone kalaśas. This combination of a curvilinear outline with a star-shaped plan, the elevation of each ray of the star being made up of seven smaller turrets tapering up one above the other, is peculiar even among Hoysala towers. It has rarely been used even for the larger towers of the temples—one example being the Sadāśiva temple at Nuggehalli. Between each pair of towers, generally, are figures of lions trampling on elephants or pairs of elephants rearing up.

Above the row of turrets is a long railing running around the whole maṇṭapa.

The upper and lower portions of it are ornamented with creeper designs: the lower (a) with scroll work and the upper (b) with wavy designs. In the numerous convolutions of the scroll work, various kinds of figures have been carved, like flowers, fruits, peacocks, swans and monkeys in various sporting attitudes and men,

Railing Panels.

women and animals mixed up in all manner of obscene postures, some of them relating to sexual perversities.

The railing faces themselves are divided by roundish pilasters alternately into large and smaller panels. The smaller spaces are sculptured with the figures of ṛishis, rākshasas, monkeys or with obscene figures generally unconnected with the other sculptures. But in the larger panels the great Purāṇic stories are depicted with great vigour and power, though the carvings are not so accurate and fine as those on the railings of the Belur temple. They are beautiful and of nearly the same size and character. They are definitely finer and more expressive than the storied sculptures on the wall friezes of the Hoysaḷēśvara, Kēdārēśvara and Somanāthpūr temples, (Plate IV). On the south railing is given the story of the Rāmāyaṇa running from west to east, while on the north railing, from west to east, are the ten skandhas of the Bhāgavata and the earlier part of the Mahābhārata. The important panels are here noticed :—

South railing—commencing from the wall of the navaraṅga and running eastward.

RĀMĀYAṆA.

1. The Dēvas and the ṛishis beseech the help of Viṣṇu as Anantaśayana.
2. Daśaratha performs the Putrakāmēshthi yāga.
3. Daśaratha in durbar with his three wives and four sons.
4. Viśvāmitra borrows Rāma and Lakshmaṇa from Daśaratha.
5. The princes follow Viśvāmitra.
6. Rāma slays Tāṭakā.
7. Rāma punishes Mārīcha and Subāhu.
8. Viśvāmitra and the princes visit Janaka.
9. Rāma breaks Śiva's bow.
10. Rāma defeats Paraśurāma.
11. The newly married return home.
12. Daśaratha blesses (his heroic sons) Rāma, Lakshmaṇa and Sītā when they depart to the forest.
13. Rāma refuses Bharata's request to return to Ayōdhya.
14. Lakshmaṇa cuts off Śūrpanakhī's nose.
15. Sītā sees the golden deer.
16. Position reverse : Rāma slays the golden deer.
17. Rāvaṇa abducts Sītā.
18. Rāvaṇa is attacked by Jaṭāyu.
19. Jaṭāyu informs Rāma.
20. Hanumān and Sugrīva meet Rāma.
21. Rāma makes a treaty with the monkeys.
22. Rāma shoots through the seven palms.

AMRITESVARA TEMPLE AT AMRITAPURA. MYTHOLOGICAL SCULPTURES.



1. HANUMAN BEFORE RAVANA. 2. WAKING UP KUMBHAKARNA. 3. KUMBHAKARNA MOUNTED BY SUGRIVA.
4. HANUMAN'S DUEL WITH RAVANA. 5. VASUDEVA AND THE DONKEY. 6. DRACPAIDYASTRAPAHARANA. (pp. 9, 10 & 11).

23. Râma slays Vâli.
24. Coronation of Sugrîva.
25. Râma blesses Hanumân (?) perhaps for bringing the message from Sîtâ.
26. The monkey's bridge the strait.
27. Vibhîshana seeks Râma's protection.
28. Sîtâ in Aśôkavana.
- 29—30. Hanumân faces Râvana in his court. (Plate IV, 1.)
31. Battle between Lakshmana and Indrajit.
32. Indrajit with his elephant standard.
- 33, 34, 35. Indrajit is slain.

South Doorway :—

36. Râvana threatens Sîtâ.
37. Sîtâ does not yield to temptations.
- 38—39. False heads of Râma and Lakshmana are shown to Sîtâ.
40. Hanumân lectures to Râvana.
- 41—42. Râvana's followers, Śunaka and others (the names of some of these are inscribed by the sculptors).
- 43—44. Hanumân and Nala kill Janibumali and other rakshasas.
- 45—46. Râma slays the demon generals (one of whom has the face of a tiger).
47. Elephants and trumpets rouse Kumbhakarna from his sleep (Plate IV, 2).
- 48—49. Kumbhakarna marches out at Râvana's orders.
- 50—51. Kumbhakarna slays many monkeys.
52. Kumbhakarna is mauled by Sugrîva. (Plate IV, 3).
- 53—54. Râma slays Kumbhakarna.
55. Râvana's yajña is spoiled by monkeys.
56. The monkeys assault Râvana's women.
57. Hanumân's duel with Râvana. (Plate IV, 4).
- 58 to 62. Battle between Râma and Râvana.
- 63—66. Râvana is slain.
67. Râma and Sîtâ are reunited.
- 68 to 71. Râma's durbar amidst his monkeys.

East Doorway :—

North railing—commencing from the navaraṅga hall and running eastward.

BHĀGAVATA.

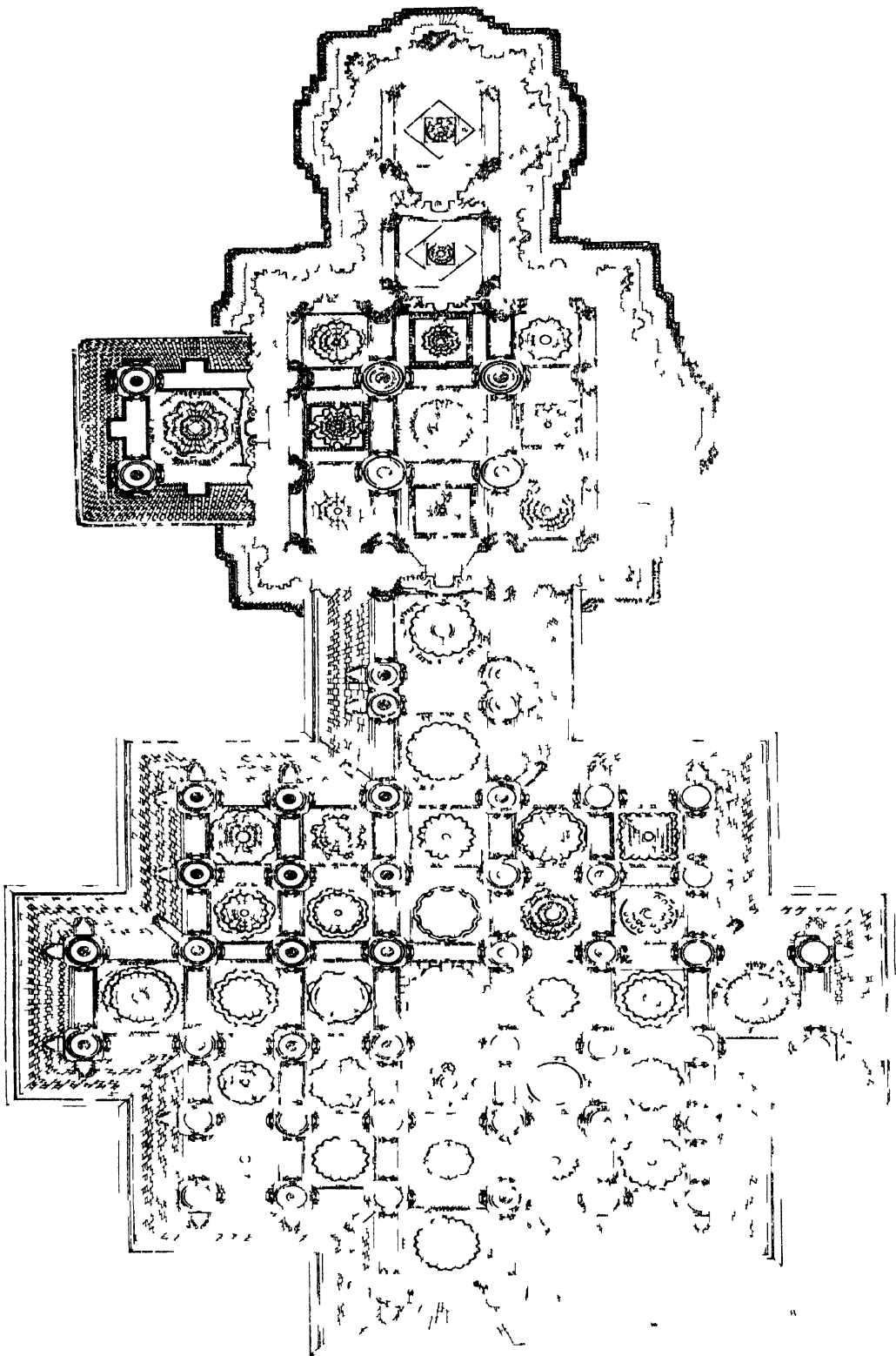
1. Kaiṁsa in durbār.
2. The labour of Dēvakî.

3. Vasudêva bows to a donkey, begging it not to reveal Kṛishṇa's birth.
(Plate IV, 5.)
 4. Durgā escapes Kaiśa's slaughter.
 5. Vasudeva removes Kṛishṇa across the Yamunā.
 6. The Gôpas receive Kṛishṇa.
 7. Yaśôdā takes charge of Kṛishṇa.
 8. Kṛishṇa is put into a cradle.
 9. Kṛishṇa slays Śakaṭāsura.
 10. Kṛishṇa slays Pūtani.
 11. Kṛishṇa is scolded by his mother.
 12. Kṛishṇa slays the stark.
 13. Kṛishṇa slays the calf by throwing it at a tree.
 14. Kṛishṇa fights the cocks.
 15. Kṛishṇa uproots the twin trees.
 16. Kṛishṇa is scolded.
 17. Kṛishṇa loots butter.
 18. Kṛishṇa plunders vessels suspended from the roof.
 19. Kāḷiṅgamardana.
 20. Vēṇugôpālā.
 21. Gôvardhanadharana.
 22. Kṛishṇa slays the bull.
 23. Kṛishṇa slays the horse.
 24. Akṛura takes out Kṛishṇa and Balarāma.
- About half a dozen panels are unworked.
- 25—26. Kṛishṇa slays Kaiśa—damaged.

North Doorway :—

MAHÂBHÂRATA.

- 1—3. Kuntî and the Pāṇḍavas seek the protection of Bhîshma.
4. Bhîshma scolds the Kauravas.
5. The five Pāṇḍavas.
6. Bhîma fells the Kauravas from the tree perch.
7. Arjuna helps Drôṇa teach Drupada a lesson.
8. Virôchana deceives the Pāṇḍavas.
9. The house of lac is burnt.
10. Bhîma rescues the Pāṇḍavas.
11. Bhîma slays Hidimba.
12. Bhîma slays Bakāsura.
13. Drupada obtains Dhṛiṣṭadyumna and Draupadî from the fire.



AMRUTESVARA TEMPLE
AM. TATUR TATIKEL TATILY
PLAN 21/10/11

- 14—15. Arjuna shoots the fish and wins Draupadī.
- 16—17. The Pāṇḍavas defeat and drive off hostile princes.
18. Arjuna, supported by Kṛishṇa, grants Agni's request.
- 19—20. Arjuna burns the Khāṇḍava forest.
21. Arjuna and Kṛishṇa defeat Indra.
- 22—24. Yudhisṭhira performs Rājasūya under Vyāsa's guidance.
- 25—26. Kṛishṇa slays Śiśupāla.
27. The Pāṇḍavas and Kṛishṇa at dice.
28. Duśśāsana undresses Draupadī. (Plate IV, 6.)
29. The Pāṇḍavas, while leaving for the forest, are attacked by a demon (?)
30. Arjuna performs penance on the Indrakīla hill.
- 31—33. Arjuna fights for the boar and defeats Śiva.
34. Śiva bestows Pāśupata arrow on Arjuna.

The tower of the main temple is a soap-stone structure with seven rows of indented square-shaped kīrtimukhas rising one above the other in the west, south and north. In each one of these is usually seated one of the 18 Rūdras. The stone kalāśa on the west has disappeared and has been replaced by a metal kalāśa. The tower has its usual projection over the sukhanāsi and this projection is supported by beautiful figures of Brahma and Viṣṇu on its sides and bears on its top the characteristic group of Śaḥa fighting the lion; and on its front face is a large kīrtimukha with Śiva as Gaḃāsura-mardana in its centre—a beautiful image of Śiva dancing on the elephant-demon, ten of its 16 arms being broken. Near him are Naṇḁi, dancing Gaṇēśa, Kinnara and goblin, while to his right stands Brahma playing on his vīṇa and on his left Viṣṇu accompanies on the flute. On the tōraṇa are the eight Dikpālakas and the whole group is a fine piece of Hoysala sculpture. In front of this group, the roof of the navaraṅga bulges up and is stated to have contained in this bulge a large room supported by 9 pillars.

The navaraṅga has in all 30 ceilings, each with a dome. (Plate V.) Each dome has its own peculiar design and some of the designs are rare forms, like those near the northwest angle. Since it is difficult to describe these by words, an attempt has been made to depict them in outline in the ceiling plan. Some of these remind us of some ceiling plans of the Chālukyan temples only rarely found in the Mysore State. The central ceiling, however, has rows of carved figures, the lower one containing dancing Gaṇēśa, Śiva, Kumāra, Vēnugōpāla, Brahma, etc., and the upper one, the 8 Dikpālas and attendants.

The walls of the temple are decorated with vertical scroll bands of beautiful and varied designs. (Plate III, 3.)

The southern and eastern porches of the original temple are also similarly designed and have nothing remarkable about them. But the north wall has no porch on that side. It shows that the southern porch was intended for communication with the Dēvi's shrine in the right courtyard.

NARASIMHARAJAPURA.

About one mile to the south-west of Narasimharājapura is a group of Jain buildings constructed almost entirely of wood and earth.

Basti Buildings. One of them contains an image of Chāndraprabha, 2½ feet high, which even now bears marks of having been in water for a long time. It is said to have been near Tadasa, 4 miles away, in the Bhadrā river and brought here for worship. It is of white marble, has a knot in the centre of the chest and is in the yōgamudrā.

Image of Chāndraprabha. It is a fine image and gives the idea that the seated figure is a boy of about eight years. There is the Moon on the pedestal, symbolic of Chāndraprabha. (For other details see M. A. R. 1916).

The temple of Jvāḷāmālīnī is also a structure of about the 18th century.

Jvalamalini Temple. The goddess (Plate VI, 3) is seated in the sukhāsana posture and holds in her eight hands dāna, double arrow, chakra, triśūla, pāśa, flag, bowlet, and kalāśa. The image appears to be of the Vijayanagar period, with its thick breast band and rough drapery. It is moderately good and a rare icon. On the brass facing of the pedestal, there is a three-line Kannaḍa inscription. The goddess has a buffalo pedestal and thus peculiarly combines the characteristics of a number of goddesses.

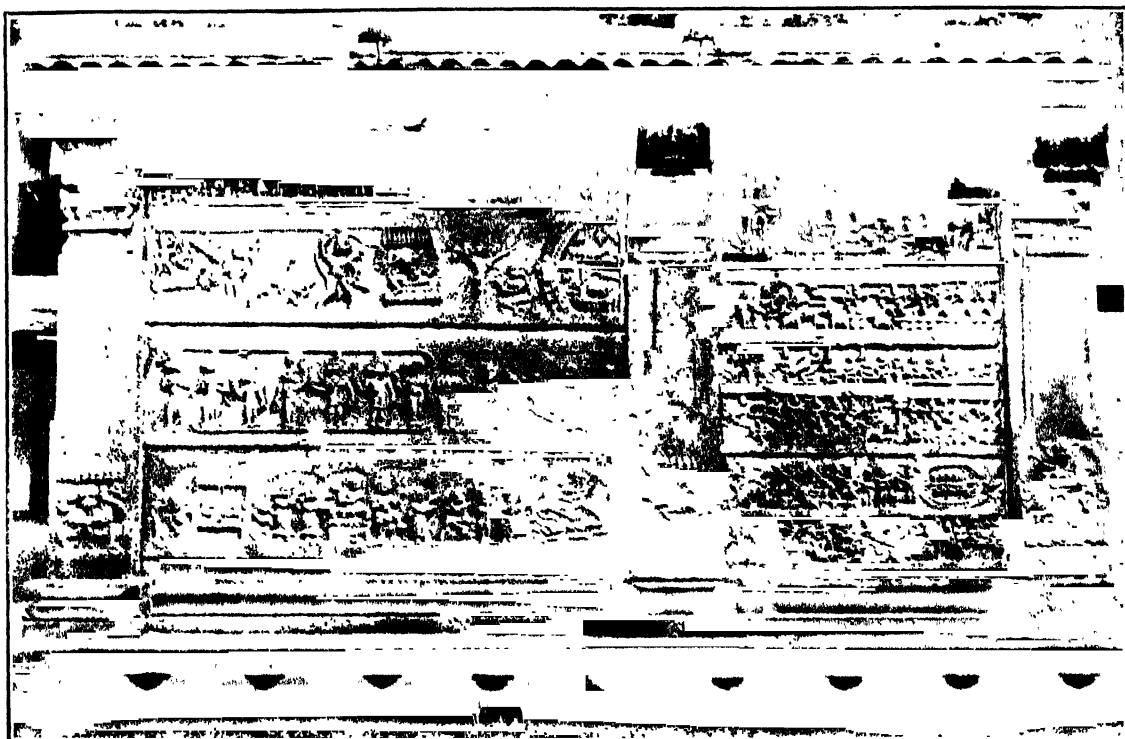
Śāntinātha is a fine figure, about three feet high, of dark stone and is of the 14th century with an inscription on one side. Most of

Santinatha Basti. the tile-roofing of 150 years ago has been done with tiles similar to those found at Chandravalli (Chitaldrug). The old compound walls are of laterite bricks.

JAMBITIGE AGRAHARA.

This is an agrahāra by the side of the Tungā river, about one mile from Hariharapura on the Koppa road. It has about fifteen

Isvara Temple. Brahman houses, ten of which form an enclosed wood and tile 'vaṭhāra.' In the centre of the courtyard thus formed stands a small Dravidian temple of granite (20' × 10' × ht. 27') dedicated to Nīla-kaṇṭhēsvara (Plate VI, 2). A long Kannaḍa inscription on the stone basement records that the temple was built in 1733 A. D.



1. NILAKANTHESVARA TEMPLE AT JAMBITTIGE. SOUTH WALL (p. 13).



2. ANTHESVARA TEMPLE AT JAMBITTIGE. SOUTH-EAST VIEW (p. 12).



3. BASTI AT NARASIMHARAJAPURA. JVALAMALINI (p. 12).*

The temple has a garbhagriha, a sukhanâsi and a maṇṭapa of two Dravidian pillars. In the garbhagriha (6' × 6') which is quite plain, there is a granite pedestal, 2½' high. On the latter stands a small linga of black stone, 7" high, which is old, though the temple itself is new. The sukhanâsi (6' × 4') has a bull. The inner walls and the outside of the temple are fully carved with reliefs. (See M. A. R. 1916.)

Sculptures.

INNER WALLS.

West.—

Gaṇêśa on a rat in a vimāna which is placed on the back of an elephant; Durgâ on a maneless lion with abhaya, chakra, śaṅkha and dâna. Above, the story of Vâlmiki in a frieze.

North.—

Brahma; Chandra in a maṇḍala, with ten hands holding akshamaḷâ and pustaka in two hands and kuṁbhâs in the other eight, being driven in a chariot drawn by ten horses: Sûrya-Nârâyaṇa with gadâ, chakra, śaṅkha and padma, being similarly driven in a chariot of seven horses; Bhûmaṇḍala with Âdiśêsha—the eight gajas and Mêru-parvata are one above the other.

South.—

Mahêśvara in chariot, with his ten hands thus disposed: abhaya, ḍamaruga, triśûla, chakra, śaṅkha, padma, gadâ, pâśa, sarpa and dâna; Vêṇugôpâla below.

OUTER WALLS.

East.—

The eight Dikpâlas: Agni is absent and the north-east is blank; the ten avatâras including a Jina-like standing Buddha and Kali, confused for Kalki and showing Kali allowing his wife to ride while his mother carries burden behind. On the jambs in front of the Dvârapâlas, the attendant female figures are Ahalyâ and Târâ.

South.—

West square: From 'Śêshaśâyî' to 'Sundarakâṇḍa Râmâyana'; East square: 'Mahâbhârata' from 'Virâṭa-parva' to the end (Plate VI, 1).

West.—

'Râmâyana' from 'Sîtâ-kalyâṇa' to the death of Râvâṇa.

North.—

West square: 'Bhâgavata' from 'Śêsha-śayana' to the death of Kaiśa; 'Bhârata': birth of the Pāṇḍavas.

The Brahmans of the place belong to the Kandâvâra community and are the disciples of 'Bâle-Kuduru maṭha' of South Canara and not of Śrîngêri.

HARIHARAPURA.

The Svāmi of the Śrī-Maṭha has been away touring for the last seven years. His name is Śrī Svayamprakāśa Śrī Rāmanāṇḍa Sarasvatī Svāmi.

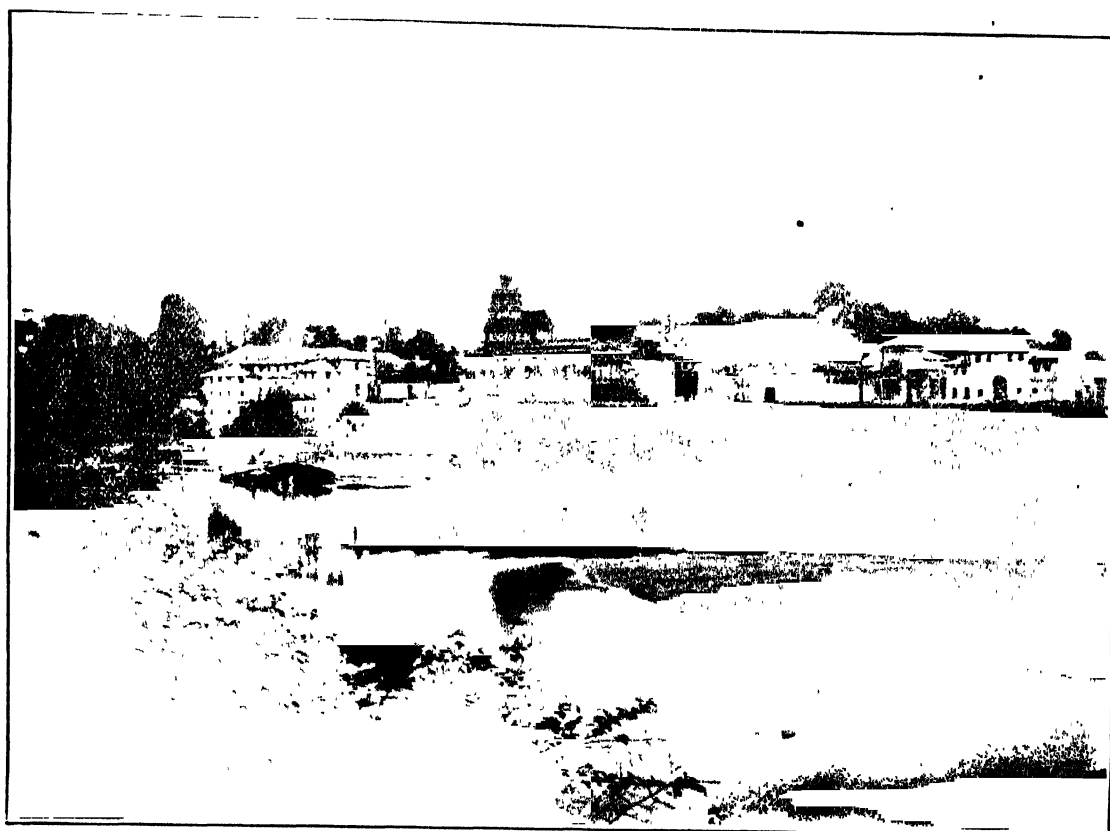
The Narasiṃha temple is very modern and of stone and has a metallic image of Narasiṃha. But the Śārada temple has a Śrī-chakra yantra said to have been drawn by Śaṅkara. On this a metal Śārada is now kept and worshipped. The site is only a few yards from the river Tungā which flows north-west.

The Mādhavēśvara temple has two inscriptions (read in 1916). Between the modern images of Gaṇapati and Venkaṭaramaṇa of the 18th century, is a liṅga, 2" in diam. and 4" high, on a pedestal, 10" high.

SRINGERI.

Hale-Śringēri is a village two furlongs to the west of Śringēri with about one Brahman and twenty other houses. It has a small mud shrine, housing the old Vidyāśaṅkara liṅga which is about six feet high. (Plate VII, 2.) On a 'pāṇibaṭṭu' or pedestal, 1½ feet high, is a square pillar-like liṅga with images carved: on the east is the monk Vidyāśaṅkara (1½ feet high) in yōga-mudrā with a sanyāsi disciple on either side, while on the prabhāvaḷi above him is Lakshmī-Narasiṃha with Śrī and Bhū on right and left and Sūrya and Chandra, respectively beyond them; on the south face is Brahma, three-headed, seated with the eight Dikpālas on the prabhāvaḷi; on the west face is Viṣṇu with chinmudrā, chakra, śaṅkha and padma; and on the north face is Śiva with the attributes--abhaya, paraśu, ḍamaru and dāna. Above the pillar liṅga, for about a foot and a half from the top, is another complete liṅga with pāṇibaṭṭu(?)

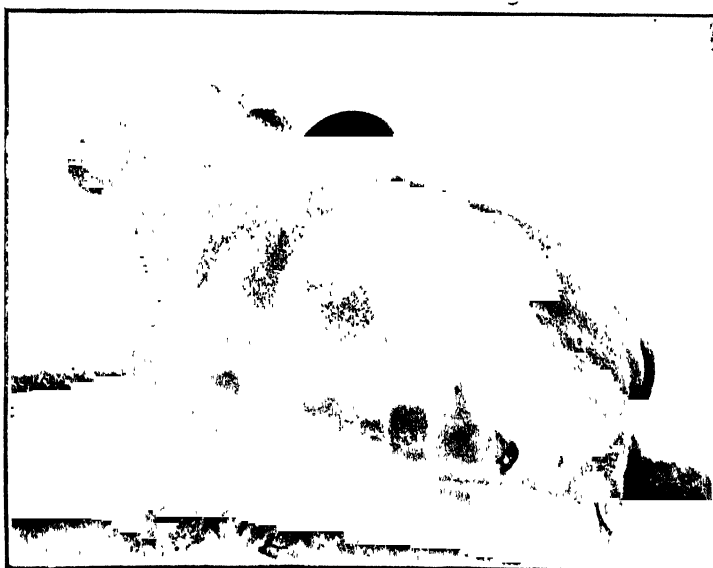
Vidyāraṇyapura lies about a furlong southwards and has at present only 35 Brahman houses out of the 120 families originally living there. All the original donees are said to have been either 'Kammes' or 'Hoysala Karṇāṭakas' who sold away their houses to others subsequently. Vidyāraṇya also must have been a Karṇāṭaka. But Vidyāśaṅkara is said to have been a 'Choli' since some 'Cholis' have set up his image in the agrahāra. These people, too, have now left the place. The temples dedicated to Sadāśiva liṅga and Pārvatī are later and unimportant structures. The Ādiśaṅkara temple has a fine granite inūrti made by workmen from Madras fifteen years ago.



1. VIDYASANKARA TEMPLE AT SRINGERI - VIEW FROM SOUTH EAST (p. 16).



2. VIDYASANKARA LINGA AT
HALE-SRINGERI: FRONT VIEW
(p. 14).



3. RISHYASRINGESVARA TEMPLE AT KIGGA - BULL (p. 16).

In the Lakshmi-Narasimha temple, the image of the deity, about $2\frac{1}{2}$ feet high, is rudely executed; but it is said to have been installed, along with Sadaśiva linga, by Vidyāraṇyasaṁmi.

Lakshminarasimha Temple.

The small temple of Hariharēśvara situated on a high ground about a furlong to the west of the Vidyāśaṅkara temple, has only a garbhāṅkaṇa ($5\frac{1}{2}' \times 5\frac{1}{2}'$) and a mukhamantapa ($6' \times 6'$) both of which are built in the common-place modern Dravidian style. The granite image, however, of Harihara, which is about $4\frac{1}{2}$ feet high, may be even dating from the 14th century, as it is said to have come down from the days of Vidyāśaṅkara and, in fact, as its longer lower limbs indicate. (The Nāgari inscription by its side has already been read.)

Harihareśvara Temple.

The Pārśvanātha basti which lies in the centre of the town has a garbhagṛiha, a sukhāṇṇasi, a circumambulatory passage (pradakṣiṇa) and a navaraṅga with pillars having octagonal shafts and square and wheel-shaped mouldings. The mukhamantapa in front does not seem to have originally belonged to the basti, but to have been brought over from elsewhere and set up here. The main temple ($50' \times 30'$) which is probably earlier than 1400 A. D. has a peculiar sloping roof made of granite slabs. The image inside the garbhagṛiha is of black stone and about one foot high. In the navaraṅga are kept three images of Pārśvanātha along with two inscription-stones which have illustrative panels. Of the latter, the larger one is of the 11th century A. D. and has been read by Mr. R. Narasimhachar. Its upper panel has a Jina seated in yōgāsana, while in the lower one is the figure of a mahārāja, also seated in yōgāsana. But the smaller inscription has not been read. Its two first lines are visible but the remaining three are worn out. Here are also two panels: on top Jina is seated between two female attendants; below, a yati teaches a rāṇi who has her hands folded and is being fanned by her female attendant with a fly whisk.

Parsvanatha Basti.

On the north is the Mallikārjuna hill, about 100 feet high, which is climbed up by a fine flight of about 170 steps. A middle sized temple with two prākārās exists on the top of this hill. It has four inscriptions and appears to have been constructed about the same time as the Kigga temple, that is, probably, during the early Vijayanagar period (14th century). It has a garbhagṛiha ($15' \times 15'$), a sukhāṇṇasi ($15' \times 7'$) and a navaraṅga ($30' \times 30'$), all squarish or oblong. The garbhagṛiha has a linga (4' high) called Mallikārjuna which is said to have been worshipped by Rishyaśṛiṅga in the 'Trētā-yuga.' Vibhāṇḍaka is also said to have been absorbed into it; hence the linga has the second name 'Vibhāṇḍaka-linga.' A third name for it is 'Malahani Karēśvara'. The sukhāṇṇasi doorway is

Mallikarjuna Hill and Temple.

guarded by dvārapālas and chauri bearers, while at the end of the west wall of the navaraṅga are Gaṇapati on the south and Durgā (Mahishāsūramardīnī) on the north. The central ceiling of the navaraṅga has a well carved Bhuvanēśvari which is fine and neat for granite work. Both in the navaraṅga and the mukhamanṭapa the pillars, which are 16 sided and have 4 sided bases, are well ornamented with relievos of Ugranarasimha, Virabhadra, Āṇjanēya, Kāliṅgamardana, Durgā, Chandra, Chaṇḍikēśa (?), Śrī Rāma, Lakṣmī-Narasimha, Shanmukha, Vēṇugôpāla, dancing musician and a servant. The stone 'dīpastambha' containing the figure of Gaṇapati drawn by Narasimha Bhārati lies to the north of the temple front.

The Janārdana temple is a very old structure with its roof formed of slabs slopingly placed lengthwise but not breadthwise as in the Jain temple. The large granite manṭapa on the right bank of the river has a finely polished black stone (made recently by Chidambaram workmen), a liṅga, a brīṇḍāvana of the late svāmi and his statue.

VIDYĀŚAṆKARA TEMPLE.

(Reserved for a detailed study later on)

(Plate VII, 1).

KIGGA.

This is about 6 miles to the west of Śrīṅgēri by road. The Rishyaśrīṅgēśvara temple at this place has two prākārās, the inner one of which has near its door two stones containing five inscriptions (E. C. VI Koppa 37). In the south-west corner of the same prākāra and in front of a modern substitute for the old Mallikārjuna liṅga is a Basava or bull brought from an old temple situated about 20 yards east of the big temple (plate VII, 3). This bull which has no ornaments is most natural looking and probably dates from the Pallava times. It is of very great sculptural value, since it is highly realistic and has little of the conventionalised work.

Rishyasringesvara Temple.

The temple has a garbhagriha (about 12' × 12') a sukhānāsi (10' × 8') and a pradakṣiṇa. On either side of the garbhagriha doorway is a small shrine, the one on the right containing a two-handed Gaṇapati and that on the left, Mahishāsūramardīnī. The liṅga which is 5' high, tall and pillar-like (4' in height) has three small projections—one on top like a horn, another to its left like a lady (consort Śāntā) and a third in front representing Nāṇḍi.

Both the garbhagriha and the sukhānāsi are plain. The pillars in the navaraṅga (30' × 30') have octagonal shafts with square mouldings below and round

ones above ; while on the panels of these mouldings are, in low relief, the following figures which are of early Vijayanagar workmanship :—

Kaṭīṅgamardana ; haṁsa couple ; Ugra-Narasimha ; a dēvi (Gaṅgā?) standing on makara ; a dancing hermit with musical instruments ; Gôpî and Kṛishṇa ; Râma, Lakshmaṇa and Sita ; Garuḍa ; two snakes forming an ornamental square ; Kiṇnari with one head and two bodies ; ornamental padma ; makara with floral ornamentation ; three haṁsas forming a chakra ; ornamental vṛiksha ; padma ; lady with mirror ; makara ; Gaṇapati ; ornamental designs ; Hanumân ; haṁsa ; lady dressing her hair ; horseman ; elephant ; three acrobats revolving in a wheel, holding alternate hands and legs ; and lady looking into mirror.

The mukhamantapa has six pillars, four of which have ornamented octagonal shafts and wheel top.

The whole temple is of granite. Round the mantapa is a stone bench. The two front pillars of the mantapa are Dravidian with man-ridden lions rearing upon elephants.

Opposite to the temple is a Nandi mantapa with a bull. The two pillars forming the inner porch of the temple are very old and one of them has an ancient Châlukyan inscription. These pillars might have been brought from some ruined temple and used here.

NARASIMHA PARVATA.

This is climbed up by a hill pathway, three miles long, from Kigga. Half way up, to the west of the path, there is said to have been a naked Kâla Bhairava image of dark granite, which was entombed by a landslide. Near the top, just to the east, is a plain having in its eastern part a water tank (25' × 10') in which the rivers Nandini, Nalini and Sita are said to take their origin. Right on the top of the hill, about 15' south-east of the boundary line and between two boundary marks, is a natural boulder, 6' high, in the upper part of which are several natural and very faint depressions which, putting together, may be imagined to represent the god Ugra Narasimha, about 8' in height, tearing Hiranyakaśipu to pieces. A few small modern stone Gaṇêśas are kept near it by the worshippers. The late Svâmi Narasimha Bhârati of the Śrīṅgêri maṭha used to spend the Chitra month of every year here. On a boulder to the right are two sets of foot prints said to be the genuine and forged ones of Ṛishyaśṛīṅga muni who was ordered by

the god to go to Kigga for 'tapas'. (By the side of these foot prints is a modern Kannada inscription). About 3' to the front of Narasimha is a rude stone, 2½' long and 1' high, said to be worshipped with butter as a tiger. About 20 yards to the south of the god are two small boulders pointed out as 'Sarpa' and 'Garuḍa'; and 20 yards to the south-west is a triangular stone, 3' by 3', called Vana-Durgî. A furlong to the north-west is a rock on which Nandi's feet and chain are seen. There is said to be a Durgâ temple half a mile lower down on the west.

Foot Prints of Rishyasringa.

Narasimha is said to have been pleased with this spot and its peaceful atmosphere and ascetics. He shed tears of joy from which sprang the two rivers Nandini and Nalinî. The river Sîtâ which goes to South Canara is said to have originated from the overturned 'Kamaṇḍalu' of Bhārgava. The devotees are in the habit of building small temples for merit.

Tradition.

About three miles to the south is a large hilly table-land which is pointed out as Manipura, the capital of Babhruvāhana. This fact is interesting, since another place of the same name close to Chāmarājanagar in the Mysore District has the same tradition. The site has to be studied detail.

Manipura.

KALASA.

The Binduādhava and the very small Durgâ temples at Kalasa are both unimportant modern structures.

The Kaṣasêśvara temple stands on a hillock to the east of the town and faces east. The outer prākāra is modern and is, except in front

Kalasesvara Temple.

where it is of stone, of wood and tiles. The main building is definitely of the Nāyak period. It has a garbhagriha with a līṅga (9") slanting towards the north. The navaraṅga, which has doors both to the north and south, has 16 sided wheel-topped granite pillars of the Nāyak days. The mukhamantapa is supported by four plain pillars inside and two lion pillars of Dravidian type in front.

The Dêvî temple is also of the Nāyak days. The only things of interest here are the two female lion riders who guard the front door.

The main temple has a pyramidal stone 'śikhara' with a metal kalaśa and may belong, more probably, to the 16th than to the 13th century. It is like most malnâḍ stone temples (Kigga temple for instance) but of inferior workmanship.


The oldest sculptured piece in the neighbourhood is the Kshêtrapati slab which is of soap-stone and has a row of animals running around it. It is about 2' in diameter and has the seven horses in front and makaras on the 'sômasûtra'.

Near the steps and main gate is a regardant lion, about 2' long, of soap-stone, which appears to be a Hoysala work. The only inference to be drawn thus is that formerly stood here a Hoysala temple.

Mr. Venkatadasappa of the place showed about 120 coins of which the following are noteworthy. (Impressions and wax moulds were

Coins.

taken as he would not sell them) :—

1. A Gajapati varāha of gold with Kan. ins.  in Chālukya characters, clearly visible.

2. A gold coin of Ghiyāsuddin Tughlak.

3. A gold varāha of Venkaṭapatirāya.

Obv : Venkaṭēśa

Rev : Leg. 'Śrī Venkaṭēśvarāya namaḥ'.

BALLALARAYANA DURGA.

Ballālarāyana Durga is a stronghold which commands the Kotigehar pass leading from the Kadur District to South Canara. A pathway leads up this hill from Hulikān estate. Half way up we come across a gateway which is protected by a breast-work rampart and supported by two low bastions, round in shape, and having holes for musket and cannon. The walls are made of blocks of softish dark slate built in the cyclopean way without mortar. No doorframe is to be found here. Further up the hill towards the trigonometrical point is a stronger gate similar in construction, but with the gate frame of dark trap stone, about 1 foot thick, having ornamental designs of creepers and parrots. Next to the walls, in the corner between them and the frame, are found the sculptured heads of an elephant on the north and of a horse on the south. Round bastions of about the 17th century A. D. protect the gate at a distance. The wall is about 15' high and 12' thick. Above are the battlements. There are holes to indicate the position of the doors behind which a wooden beam must have been used as a belt. The wall has corresponding holes. Inside are the roofless stone walls of two guard-houses.

On the top of the hill, at the west end, is the citadel, the middle portion of which serves as the modern trigonometrical station. A

Citadel.

precipice supported by batteries and walls guards it on the way up the hill on the west. A round battery towards

the north has cannon mouths overlooking the only way up the hill and the modern Hulikān estate. The view to the north, overlooking the valley full of trees, is beautiful. From the citadel towards the west and south we get a view of South Canara. Both inside the citadel and outside it are the stone walls, sometimes 5½'

high, of buildings, now ruined and roofless. The citadel which is about 80 yards long north to south and 50 broad east to west, is oblong in shape with its gate to the north and its corners being protected by round bastions provided with a parapet wall and cannon mouths and musket holes. The walls of the citadel are about 10' high and have also parapets with musket holes only.

To the east of the citadel on a lower level is a large plateau enclosed by low hills in the middle of which are two tanks. Nearby are

Palace Site.

the ruined walls of stone buildings one of which, at least, to judge by the large-sized rooms and halls, must have

been the Palace.

Towards the second gate mentioned above are the old tombs and a part of the second fort wall. Its ramparts have ornamental tops after the fashion of the forts at Bijapur.

Three lines of fortifications including the citadel are definite and by the side of the pathway leading to the first gate is a musket-holed wall overlooking the valley to the east.

BABA-BUDAN GIRI.

About two miles by a pathway to the north of the 'Dattâtrêya Pîṭha' is an extensive fortress, now ruined. In a large hollow between

Ruined Fortress.

the hills is a very deep natural pool (80 yards by 50 yards) which is ever full of water on account of a spring which flows in from the east. A conical natural stone, now covered over with red earth, is called 'Gâlikere Keñcha' and worshipped by people from far and wide. Its priest

is now a Śrīvaiṣṇava dāsaiyya (a Kuruba) of 'hâlumata'. Bloody offerings are made to this god Keñcha.

Galikere Kencha.

Two lines of fortifications are to be seen enclosing the ridge to the south of the Gâlikere hill. The eastern ramparts are natural precipices. The hill near Gâlikere is 5707 feet high and has precipices on the east overlooking a wide stretch of country including Sakkarepaṭṇa and Madak-kere.

The survey point is now marked by a trap stone pillar which, originally, was perhaps a jamb of the fort gate.

The 'Dattâtrêya Pîṭha' is a large cave, about 50' × 15' × 4½', divided into two compartments by a stone wall having a door-frame

Dattatreya Pitha.

(3½' × 2½') of evidently Hindu workmanship. At the back of the inner chamber is another frame of the same

size leading to a narrow cave into which Dattâtrêya is said to have disappeared. None is allowed to enter it. There is a flat seat in front, facing west, below the low vault of the rock. It is 3½' high only and pointed out as the 'Pîṭha' of Dattâtrêya. On the right side of this seat there is in the ground a stream through

which water flows during the rainy season. Near the north wall are the seats of the four 'śishyas' of Dattâtrêya, on each side of which is a kalāśa of earth crowned by one of metal. In the outer hall by the side of the north wall, are the tombs of these four disciples of Dattâtrêya: Malik Tujai, Malik Wazir, Malik Kabu and Malik Safir, who are all alleged to have been the sons of the Padshah of Turan. The door ($4\frac{1}{2}' \times 2\frac{1}{2}'$) of the hall has a padma on the lintel. Opposite to these tombs to the south is a cave ($2\frac{1}{2}' \times 2\frac{1}{2}'$) through which a tiger is said to visit the seat every Monday and Thursday. A similar cave opposite to it extends to the west. It is a little higher and, in some places, 6' deep. At the western end a deep pit has been formed by flowing water. Evidently there could be plentiful water supply here during many months in a year. Between these two caves is a corridor ($15' \times 10' \times 8'$) of stone with distinct traces of Hindu workmanship. In front of one of the caves is a porch of stone. To the west of the caves lie a large number of soap-stone beams which must have belonged to a temple.

The open yard in front has a raised 'gaddige' near which is a Persian inscription. In the outer yard within the compound are Moslem tombs some of which have inscriptions in Persian.

The Svâmi Qualandar stated that the Dattâtrêya Pîṭha was well known in the times of Ballāla and that Bābā Buḍan was already there at that time. Subsequently when Malik Kafur invaded the south the gurus of the present svâmi are said to have come from Bijapur about 600 years ago. Tippu in his grant has referred to the 20 villages given by the kings of Ânegondi, which he restored. Malik Kafur's sannad (and Humayun's also) is in the custody of Khaji Syed Mohammed Shah Khadri of Dod Medur, two miles from Belur. The buildings near the 'Pîṭha' are said to have been built by Chennamāji of Nagar.

Three miles to the east of the Pîṭha, near the eastern precipice, is a small waterfall, about 50' in height. A short distance from it

**Atri's Retreat for
Penance.**

are two caves pointed out as being associated with Atri's penance.

HIEMAGALUR.

At Hirêmagalûr the inscription in the Kôḍaṇḍa Rama temple, has a doubtful date, the first two digits being now effaced. But the inscription
Kodanda-Rama Temple. on the floor bears the date 801 which is equivalent to A.D. 879. The temple has a garbhagṛiha, a sukhanâsi and a navaraṅga; the first two completely and the last, only in respect of the rounded lathe-turned cylinder-like pillars, being Hoysala. The walls of the navaraṅga and the open mukhamanṭapa are all later structures of the Dravidian type and have nothing either ornamental or, in other respects, remarkable about them. The garbhagṛiha has a shallow

padma ceiling under which are three icons of Sitâ, Râma and Lakshmana, the latter two holding bows in their left, and arrows in their right, hands. The images together with the Hanumân pedestal are 6' high, while, of the icons, that of Râma measures only $4\frac{1}{2}$ ' in height. All the images stand on a single pedestal and have no prabhâvali. But they are good examples of Hoysala sculpture. The garbhagriha doorway is a partly worked Hoysala specimen. The ornamental work on it as also on the pilasters, belonging to the star-shaped kind, may be noticed. The pillars of the navaraṅga which are 8' high and 1' 10" in diameter are all lathe-turned; but their unfinished surfaces are left rough. The sukhanâsi has the old portion (7' 9" × 7' 9") opening into a later extension ((7' 9" × 5 $\frac{1}{2}$ '). The mukhamanṭapa (about 40' × 30') is of about the 17th century A.D. and has no sculptural work. The outer walls of the garbhagriha and sukhanâsi are of soap-stone and characteristically Hoysala in execution.

The plan of the old portion of the temple is not stellar. No platform is now visible. The basement panels have no sculptural friezes. The main portion of the wall has two rows of images, each about $1\frac{1}{2}$ ' high. But the figures are not very good and do not deserve very much attention except for iconography. The lower row has :—

South Wall :—Garuḍa; Vēṇugôpâla; Janârdana; kissing couple; Kâlīṅgamardana; Yôganarasimha; Gaṇēśa.

West Wall :—Lakshminârâyana with female attendants.

North Wall :—Seated Lakshmî; Kēśava and Garuḍa.

Upper row :—Kēśava; Gôvardhanadhâri; Hanumân; Lady with mirror;

Kēśava; standing Narasimha with śankha, padma, gadâ and chakra; Janârdana; Kēśava; Hanumân, etc. Most of the images are half worked.

A modern compound wall has taken the place of the old prākâra. At the south of the enclosure is a portion of the old prākâra, with shrines containing the following :

1. *Dēśika* :—Rude image of the Nāyak period.

2. *Yôganarasimha* :—A fine soap-stone figure, 5' high, with his two front hands resting on his knees and his back hands holding chakra and śankha. The prabhâvali, which is also fine, has the usual ten avatâras without Kṛishṇa. The god has on his right chest the kaustubha mark. There is the figure of Garuḍa on the pedestal.

3. *Sugriva* :—A figure of the late Vijayanagar period, about 5' high (image only 4'), standing to front with hands folded, wearing crown and ornaments and with the tail lifted up behind. There is a Kannaḍa inscription of about the 16th or 17th century A.D.

mentioning a certain Tâtiyappa, son of Îsvara Pant, as the donor of the image.

4. *Mâdhava* :—An image, nearly 5' high, on a pedestal, about 1½' high. It is, very probably, of the Gaṅga period having neither the crudeness of later work nor the fine ornamentation of the Hoysaḷa period. The attributes in its several hands are thus disposed: unworked padma looking like apūpa or mōdaka; chakra with edge to front; śaṅkha without handle; kaṭihasta (hand freely placed on thigh).

5. In the north cells of the prakāra there are four modern images of the Ālvārs: Periyālvār, Rāmānuja, Nammālvār and Kūratālvār, and also one smaller image of Yōganarasimha of the Hoysaḷa period which comes from Madhurākshētra. In the front wall of the cell containing the last figure there is a Hoysaḷa round pillar.

The Îsvara temple is situated about 100 yards to the north of the Rāmānuja temple. It is also an admixture of the old Hoysaḷa and

Isvara Temple.

modern Drâviḍa work. The liṅga called Sītala Mallikārjuna, which is about 1' high, the rounded pillars, about 10" in diameter, and the finely designed front doorway are all possibly of the Hoysaḷa period. The doorway has a novel design of creepers winding round and climbing up the rounded pilasters. In the navaraṅga are kept an old Vīrabhadra, a Mahishāsuramardinī of the Vijayanagar period, a nāga stone and one bull. The central ceiling of the navaraṅga has a modulated, well designed and panelled lotus.

In the small compound in front of the temple are kept an ancient bull and a Jade-muni (see Rep. 1916). The pillar in front of it on the other side of the road is about 7' high and pointed out as the 'Yūpastambha' of Janamējaya'. On a square shaft, 4' high, is set upright a large dagger, about 3' high—all of stone.

Passing by a large pond we come to the Paraśu-Râma temple. Its navaraṅga appears to be of the late Vijayanagar period. The whole

Parasurama Temple.

temple is of granite. The garbhagriha (8' × 8') has on a large paṇi-baṭlu a sixteen-sided liṅga, about 2½' high, on the upper part of which is a projection, to front, of about 9 inches ending in a square (8" × 8") and looking like a hammer or 'suttige'. This is called Paraśu-Râma and is expected to represent his axe. The ceiling has sculptured panels of the Gaṅga times with an inscription. The first panel shows two men cutting perhaps the body of a headless female at her waist. In the second panel are a cow milching a calf and a liṅga under a vināna. Near by lies a slab. A tiger and an anthropoid Gaṇḍabhêruṇḍa are also there side by side, the latter with sword in hand.

SAKKAREPATNA.

This is situated in a fertile plain about 14 miles to the north-east of Chikmagalur on the Kadur road and surrounded by the Bāba-buḍan and other hills. Its population consists of Hoysala Karnāṭaka Brahmins, Gaṅgaḍikār Vokkaligas, Kurubas, etc. The wells have a good supply of water and a channel also runs here from Ayyanakere. Tradition has it that the fort in the town was built by the Pāllegār Ruknāṅgada whose younger brother was Dharmāṅgada. There are two ruined lines of fortifications with gates to the east and west. An inner citadel which stands on a high ground has a tower on the top of which, even now, there is a large cannon of the old type, about 20' in length and 2' in diameter with 9" bore. East of the battery are the ruined walls of the old Palace. These walls have no mortar. The fort wall is made up of large blocks of stone into the interspaces of which smaller chips have been driven as in cyclopean masonry. Round the second fort wall, even now, there is a deep moat, though part of it is filled in.

The prākāra, the sukhāṣi, navaraṅga, mukhamantapa, etc., of the Śrī Raṅganātha temple are all granite structures of the Nāyak days. The place is known as Anbarīsha Kshētra. The north cell has a deity, called Chaturbhuja Rāma, which is said to have been brought from the Śakuni-giri, a part of the neighbouring Bāba-Buḍans. The chief deity, Kēśava faces east and is in the west cell. It is an image of the Hoysala type, about 5' high, holding padma, śaṅkha, chakra and gadā. It has a fine prabhāvali on which are the usual ten avatāras in the inner row and the 12 Rāsis in the outer. The garbhagriha is of the Hoysala period. On a pillar in the sukhāṣi there is an inscription of about the 14th century. The north cell contains an image of Chaturbhuja Rāma which belongs to the Vijayanagar period. It holds chakra, bāṇa, dhanus and śaṅkha, while on the sides are Śrī-dēvī and Bhū-dēvī standing. But the bronze images are finer and are of Chaturbhuja Rāma, Navanīta-Kṛishṇa and the Bhāshyakār.

The garudagambha at the Śrī Raṅganātha temple has on its plate cover several inscriptions of the 19th century A. D. mentioning its erection, certain repairs carried out, etc. There is also a Hoysala inscription nearby on a vīragal in the square to the south east of the temple. It has a Jina figure on top with rows of seated Jinas below. In the basti 'hittalu' by the south wall is another vīragal of soap-stone with the Jina seated above and two worshippers seated on either side of a cross-legged table on which is some carved object bearing about 10 lines of Hoysala.

Inscriptions.

characters. Some more stones containing inscriptions are also to be found in the neighbourhood.

In the next compound is a mound containing the ruins of a Jain temple, from out of which is now sticking out a fine soap-stone image of

Parśvanatha Basti.

standing Pārśvanātha, about 5' high, with the seven-hooded cobra and a fine makara tōraṇa prabhāvali behind.

The hands are broken, but the image deserves to be preserved.

The Vīrabhadra temple is close to the east fort-wall and used now as a private dwelling. In the garbhagriha is the image, about 5' high,

Virabhadra Temple.

which belongs to the Vijayanagar period. Two metal images of Īśvara and Vīrabhadra are also kept here. In a

corner of the navaraṅga, which is constructed of wood and tiles are now stored two Basavas, two līṅgas and a beautiful Hoysaḷa image, about 5' high, of Gaṇapati, in soap-stone, holding tusk piece, axe, śaṅkha and nectar vessel. Just outside the building is a fine Hoysaḷa image of Śāradā with the two lower hands broken and the upper ones holding aṅkuṣa and pāśa.

The other monuments in the village are the temples of Ballâlêśvara, Lakṣmī, Rāmêśvara, Saṇṇakki Vīrabhadra and Sômêśvara. The

Minor Monuments.

Ballâlêśvara temple near the tank, four miles away, is said to be a Hoysaḷa structure with fine sculptures and coins.

The pillars, etc., of the Lakṣmī temple in the same compound are of the times of Ballāḷa. But the image is ruder than those belonging to this period; perhaps it is a 14th century work. The unimportant Rāmêśvara temple has two līṅgas, Rāmêśvara and Lakṣmaṇêśvara, a recent Pārvatī image, a commonplace bull and a Gaṇapati. The last image is of the Hoysaḷa period. The Saṇṇakki Vīrabhadra shrine is, very probably, of the Hoysaḷa days. The pillars here are all of the rounded type common during the period. Fine sculptured friezes are also strewn about on the ground. To the west of the citadel, 'batêri', is a large pond which supplies fresh water. To its west is a maṇṭapa with round and star-shaped pillars of the Hoysaḷa period. Evidently these were brought from elsewhere and used here in later times. The Sômêśvara temple also has the pillars of the days of Hoysaḷa Ballāḷa. But the rest of the structure is modern. Near the west fort gate is a Hoysaḷa image of Gaṇapati. To the west of the town is a large soap-stone slab, measuring about 15'×15'×6". It is yet unbroken and said to be Ballāḷa's throne pedestal.

BELUR.

A detailed re-study of the Kêśava temple has been made. The history of the temple and some portions from the detailed study of its sculptures are published below :—

HISTORY OF THE KÊŚAVA TEMPLE.

The ruler in whose days the temple of Vijayanârâyana (Chennakêśava) was constructed was Vishṇuvardhana Ballāla who broke off from the **Vishṇuvardhana.** Chālukyan Empire. The great teacher Râmānujâchārya sought refuge in the Ballāla country between the years 1096 and 1122 A. D. (?) and in the course of his sojourn converted Vishṇuvardhana to the Vaishṇava faith and inspired him with devotion to Vishṇu. The king who was victorious in a campaign against the Chôla Viceroy of Talakâḍ, returned to his capital and built in commemoration of his victory a temple for Vijayanârâyana, the victorious Vishṇu, in the year 1117 A. D. (Ep. Car. Vol. IV, Belur 58 and 71).

The temple built by him was entirely of soap-stone and consisted of a star-shaped garbhagriha with the sculptures of the gods on the outside and a row of small niches below. The niches on the south, west and north were slightly larger and perhaps similar to those of the Kappechennigarāya temple. These have now been covered over by later niches. In the sanctum was installed the beautiful image of Kêśava and on its pedestal was recorded the fact that Vishṇuvardhana got it set up and named it Vijayanârâyana.

In front of the garbhagriha doorway was a large sukhanâsi opening without any partition into the navaraṅga hall. Its sides and the western side of the navaraṅga both to the south and to the north of the sukhanâsi were covered by a large wall of soap-stone bearing sculptures on the outside and inscriptions on the inside. Of these latter the most important is Belur 58, mentioned already, which records the construction of the temple and the consecration of the image.

The navaraṅga pavilion was a comparatively large one with beautifully designed pillars and ceilings and was open on all sides except the west. It had three entrances, the spaces between which had raised stone benches supported on the outside by railings. Through the open spaces between the round pillars of this pavilion poured in a flood of daylight from the east, allowing the faithful to admire the beauty not only of the pillars and ceilings of the pavilion and of the beautifully carved garbhagriha doorway but also of the wonderful image of Vijayanârâyana which is now enshrouded in darkness.

The garbhagriha was surmounted by a suitable high tower of brick, mortar and wood, very probably star-shaped like the lower building itself. The whole temple was borne on a high platform having three stairways on the east, south and north, each supported by a *ratha* or tower on either side. In all, there were nine *rathas* around the platform. Thus situated, the structure must have had a beautiful and commanding appearance, built as it was on the top of the raised ground (Vêdaparvata?) and the whole tower being plated with copper sheets, gold-gilded.

While the king got this temple constructed, his chief queen Śāntalādēvi made her contribution in the Kappechennigarāya temple which was similar in form to the king's temple, though very much less elaborate. The only important difference in the plan was that to the south of the pavilion door was constructed a smaller shrine for the god Narasiṃha or Vēṇugôpāla, more probably the latter, which form of Viṣṇu, probably, appealed most to queen Śāntalādēvi. This image is now missing. Kappechennigarāya's image which is exactly like that of Kēśava in the main temple, though smaller in size, bears the name of Śāntalādēvi on the pedestal (Belur 60). The chief difference between the main god and Kappechennigarāya is that the tōraṇa of the former has the *vyūha* of the twelve forms of Viṣṇu.

Viṣṇuvardhana's inscriptions mention grants to a third deity, namely Lakṣmī-Nārāyaṇa (E. C. V. Bl. 58 and 71). This deity is now missing from the temple. It is very probable that it was installed in the south cell of the Kappechennigarāya temple. When this image was lost, the present image of Vēṇugôpāla was probably set up in the place.

Viṣṇuvardhana's son, Narasiṃha I (1143—1173) is not stated, in the inscriptions, to have made any important changes in the temple. Possibly his attention was concentrated on completing the Hoysalēśvara temple at Halebidu.

Narasimha I.

However, he made two important grants for the maintenance of the temple and for the conduct of worship. But, if the Durbar scene on the north of the ~~navaraṅga~~ doorway is accepted as depicting Narasiṃha's Durbar, there would be some reason to think that he got some improvements made in the temple. Another series of constructions began in the days of his son, Ballāḷa II. That the Kēśava temple and its sculptured gods had become exceedingly popular is evident from an inscription of A. D. 1173 in which a private devotee made a grant of land for the worship of the Narasiṃha image sculptured on the outside wall, to the south-west of the main temple, known as Yēṇi-narasiṃha. A stone pillar bearing Garuḍas on the four sides was also set up for the god, and on it was engraved an inscription (Belur 25).

The work of Vīraballāḷa II is first seen in the construction in 1175 A. D. of a fine pond, about two hundred feet to the north-east of the temple, known as Vāsudēva-tīrtha. It was supported by an ornamental entrance and two corner towers (Belur 2).

Ballāḷa II.

In 1180 A.D. Ballāḷa got a large low-roofed store house put up in the north-west corner of the temple (Belur 20). The work done by him by about 1200 A. D. is summed up in an inscription (Belur 72). He states that in addition to the pond and the kitchen (which is on the eastern side near the well) he got the rampart wall put up around. This had two entrances or mahādvaras, one opposite to the main temple and the other opposite to the Kappechennigarāya temple. The construction of a

pavilion is mentioned, and a notable one existing in the compound is the large pavilion right in front of the main temple known as Nāganāyakana maṇṭapa. The structure itself is generally too poor in execution to be a royal erection, and there are indications to show that it was built not earlier than the fourteenth century.

The changes made by Ballāla II in the main temple are also very important. There must have been a sense of insecurity which induced Ballāla to put up the rampart wall. For the same reason he covered the navaraṅga pavilion on all its open sides with stone slabs perforated so as to serve as pierced windows and supplied the three entrances on the east, south and north with stone doorways, provided with, very probably, massive wooden doors. On either side of each of these doorways was erected on the platform a supporting tower and on the south, west and north sides outside the garbhagṛiha large two-storied niches were erected covering the smaller original niches. A doorway was constructed separating the sukhāṇṣi from the navaraṅga and all this work connected with the main building was elaborately carved in soap-stone. Some of these additions contain the most elaborate sculptures of the temple. The Kappechennigarāya temple was also supplied with pierced windows.

An important building in the compound, namely, the temple of Vīranārāyaṇa has beautiful sculptures whose workmanship is similar to that of the Kēdārēśvara temple at Halebīd, which was built by Vīra Ballāla II. For this reason and also since the adjective 'Vīra' may possibly contain a hint about the person who built the temple, it may be guessed that the Vīra Nārāyaṇa temple was consecrated by either Narasiṁha I or Ballāla II, who both had the prefix 'Vīra'. There is no epigraphical evidence on the point.

The work of the later Ballālas does not appear to have been connected with building up any part of the temple except that in the days of Vīraballāla III an officer, Sōmayya Daṇāyaka by name, got the central tower re-built with brick and wood (Belur 24). The Nāganāyakana maṇṭapa appears to have been constructed in the fifteenth century, the materials of ruined Śiva and Jain temples being utilised. A Nāganāyaka who was an officer under Sāluva Narasiṅga of Vijayanagar is possibly the person whose name the pavilion bears.

When the Vijayanagar Emperors came to power their policy was conservation not merely of the old learning and culture but also of the

Vijayanagara Rulers. ancient monuments of Southern India. Naturally the beautiful Belur temple received their attention, and in 1381 A.D. Kampanṇa, an officer of Harihara II, set up four granite pillars (with capitals) to support the cracked roof stones in the sukhāṇṣi of the main temple. In 1387 A.D. another officer of the same emperor, Malagarasa, had the broken kalaśa restored with gold (probably gilded). But the most important work of the period was done in 1397 A.D. by Guṇḍa, a general of Harihara II, who re-built the seven-storied gōpura

in front of the main temple since it had been pulled down and burnt by Gaṅgasâlar of Kalluburge. It must have been somewhere about this time during the great days of the Vijayanagara Empire that three important buildings were put up behind the main temple, the materials collected from ruined Hoysala buildings being freely used. The first is the Saunyanâyakî shrine which is definitely Dravidian in form and in the roof of whose navaraṅga is used a slab containing the second half of an old Hoysala Jain inscription dated 1136 A. D. (Belur 9 & 17). The second is the vâhana maṇṭapa, a large structure with numerous lathe-turned Hoysala pillars. One of these pillars contains an inscription dated 1192 A. D., showing that the pillars were brought from the Brahṁêśvara temple at Bânavûr; but at its bottom is the signature "Śrî Virûpâksha," significant of the Vijayanagara Empire. The third and the most interesting of these buildings is the Âṇḍâl shrine to the north-west of the main temple. Its fine image and its construction are definitely of the Vijayanagar times, but its walls and even its basement are decorated with beautiful sculptures of high class Hoysala workmanship. Some of these, like the Tâṇḍavêśvara lintel, evidently belonged to a Śaiva temple. Very probably they came from the ruined temple of Viṣṇuvisvara (Belur 15) which appears to have been constructed by Viṣṇuvardhana (or by Narasiṁha I) probably, about two furlongs to the north-east of the Keśava temple. It has almost completely disappeared now, being, in part, covered by the later fort wall. But the large number of carved stones and sculptures lying about and a stone which has been discovered intact unmistakably declare its disappeared glory.

Another piece of work done for this temple at about this period was the rebuilding of a good part of the navaraṅga of the Kappechennigarâya temple. Though the old materials were used mostly, yet the work of the Vijayanagar period is seen in the insertion of granite capitals between soap-stone beams and pillars and the use of broken soap-stone pillars as beams.

As already stated Nâganâyakana maṇṭapa was erected about this time with the materials of ruined Hoysala buildings.

Then followed a number of minor erections. Baichadaṇḍayaka erected the large granite dipastambha (lamp post) and the tall swing pavilion (vuyyâlê maṇṭapa) borne on four pillars, in 1414 A. D. (Belur 14). Lakkaṇṇa (possibly a descendant of the famous Lakkaṇṇa minister of Dêvarâya II) erected the yâgaśâlâ near the south-east corner in 1484 A. D. Very probably he got the pavilion in the same row (now Âlvâr sannidhi) repaired, rebuilding the central span with long granite beams and inserting sculptured Hoysala pillars in the verandah. He was also probably the person who got the building immediately on the west of the pavilion erected, since on one of its pillars is recorded a large endowment made by him bearing the date corresponding to 1484 A. D. It is not known when exactly the Narasiṁha and Râma shrines in the same row were erected. But they are definitely of the

Vijaya-nagar period and possibly date from the 17th century. Two Hoysala dvārapālas who probably guarded the door of the Narasiṃha shrine in the 'Kappe-chennigarāya temple, now guard the door of this smaller Narasiṃha and on their pedestal is the name of a Vijayanagara lady with the signature 'Sri Virūpākshakka'.

The great Tuluva Emperors who, like Harihara II, claimed the deity as their family god helped the temple mainly with endowments. But Krishṇadēvarāya got a teppa tank and a pavilion put up just to the east of the large tank, Viṣṇusamudra, to the south of the town. In 1566 Veṅkaṭādrināyaka, chief of Belur and a vassal of this dynasty, set up the small Garuḍa shrine in front of the Nāganāyakana maṇṭapa (Belur 7). The same person put up the small vuyyāle maṇṭapa for vasaṇt-tōtsava and possibly the small vasaṇta tank near it in 1580 A. D. Eight years later (1588) a rude shrine was built for the Raṅganātha image on the north-east stone window of the main temple (Belur 30). A similar shrine was constructed for the Narasiṃha image on the north-west wall somewhere about this time. Both these ugly structures were removed recently (1930) and Bijāpuri coins were recovered under the sill of this (Yēni) Narasiṃha shrine. The pavement of the sukhāṇṣi of the main shrine was also repaired at about this time since similar coins were picked up under the pavement slab just inside the sukhāṇṣi doorway. In 1626 two servants of Veṅkaṭādrināyaka, chief of Belur, erected a stone verandah (kaisāle) of twenty-six squares (aṅkaṇas) by the side of the north rampart wall and a stone cot, which is now in Nāganāyaka's pavilion, was presented by Honnajiyaṃmā, probably a Belur Princess, about the year 1672 (?) The cot was possibly connected with Sri Raṅga Rāya, the last Āraṇṇya emperor.

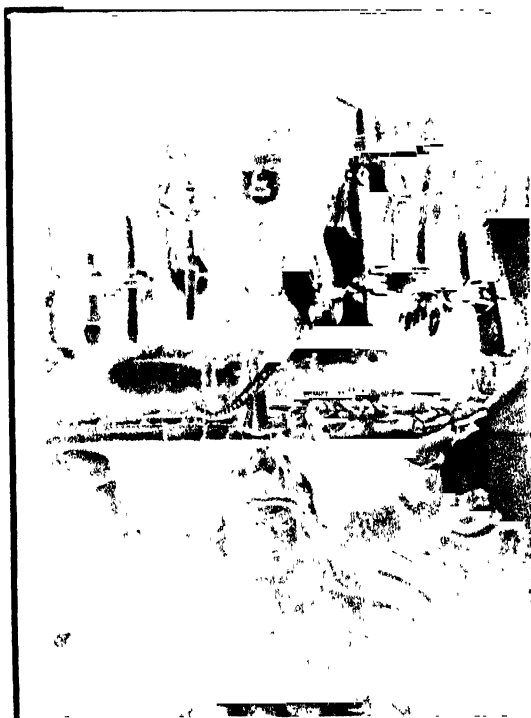
A small kalyāṇa maṇṭapa on the north side of the temple was built by a private man Śrīnivāsadāsa in 1709 and in 1717 under the Mysore rulers

Mysore Kings.

a maṇṭapa (probably the car pavilion) and a pond (now buried) were constructed (Belur 29). The tower of the main temple was remade and surmounted with a fine kalaśa in 1736 by Veṅkaṭa, chief of Belur and a vassal of Kṛṣṇarāja II of Mysore; but the tower was damaged again very soon after, so that in 1774 when Hyder was ruling Mysore in the name of Chāmarāja III his officer Naṇṇajayya rebuilt it and put up the kalaśa. It was, probably, in the time of Kṛṣṇarāja II, *i.e.*, before the days of Hyder, that the present kalyāṇa maṇṭapa was erected just to the north of the dīpastambha. No inscriptional evidence is available to show when, and by whom, it was constructed, but traditionally it is attributed to the Mysore dynasty. Very probably it was erected about the year 1736 by Veṅkaṭa, chief of Belur, when Kṛṣṇarāja II was ruling Mysore. It was also during this later period, *i.e.*, in the 18th century, probably when the main tower was rebuilt, that the Kēśava temple was provided with a rudely worked heavy parapet wall of brick and mortar, part of which still mars the beauty of the south side of the temple. The tradition is that the Pāllegār of Coorg built it.



1. GADADHARA (p. 11)



TRIMURTI (p. 31)



3. VIRANARAYANA TEMPLE AT BELUR: BHIMA FIGHTS BHAGADATTA'S ELEPHANT (p. 31).

KÊŚAVA TEMPLE: DETAILED STUDY OF SCULPTURES.

INTRODUCTION.

The original temple constructed by Vishṇuvardhana shows an elegance of taste in the combination of sculpture with architecture. • While sculptural work gets its due attention, the architectural purpose of the whole building is not lost sight of. Ornamentation cannot be pointed out as overloaded except perhaps in the front basement and railing. But the same remark cannot apply to the additions made by Ballāḷa. The sculptural work of his period is exceedingly fine and at the same time extremely elaborate and overloaded with details. The ornamental designer and sculptor were allowed to overlook the needs of architecture. The sculptures of the main temple can best be studied in groups under the following heads :—

- | | |
|---|--|
| I. Lower towers and platform. | XIV Row of larger bracket images. |
| II. Towers and groups supporting the doorways. | XV Row of smaller bracket images. |
| III. The three large niches of the garbhagriha. | XVI Top eaves with remains of the older parapet. |
| IV. Elephant frieze. | XVII. The old vimāna tower. |
| V. Kīrtimukha frieze and small niches behind the temple. | XVIII. Lower turrets at the back of the temple. |
| VI. Scroll frieze with inset images. | XIX. Row of kīrtimukhas behind the temple. |
| VII. Beaded pendant frieze. | XX. Large wall images. |
| VIII. Row of Yakshas with intervening tōraṇa images. | XXI. Row of tōraṇas and turrets. |
| IX. Mōhini frieze. | XXII. The five doorways. |
| X. Basement eaves with surmounting small images. | XXIII. Navaraṅga pillars. |
| XI. Row of turrets with intervening sculptural groups backed by double lions. | XXIV. Rāmāyaṇa frieze. |
| XII. Railings with sculptured panels. | XXV. The central dome. |
| XIII. Pierced stone windows. | XXVI. Other ceilings and beams. |
| | XXVII. Sukhanāsi doorway. |
| | XXVIII. Sukhanāsi and garbhagriha doorway. |
| | XXIX. Garbhagriha. |
| | XXX. Chonnakêśava image. |

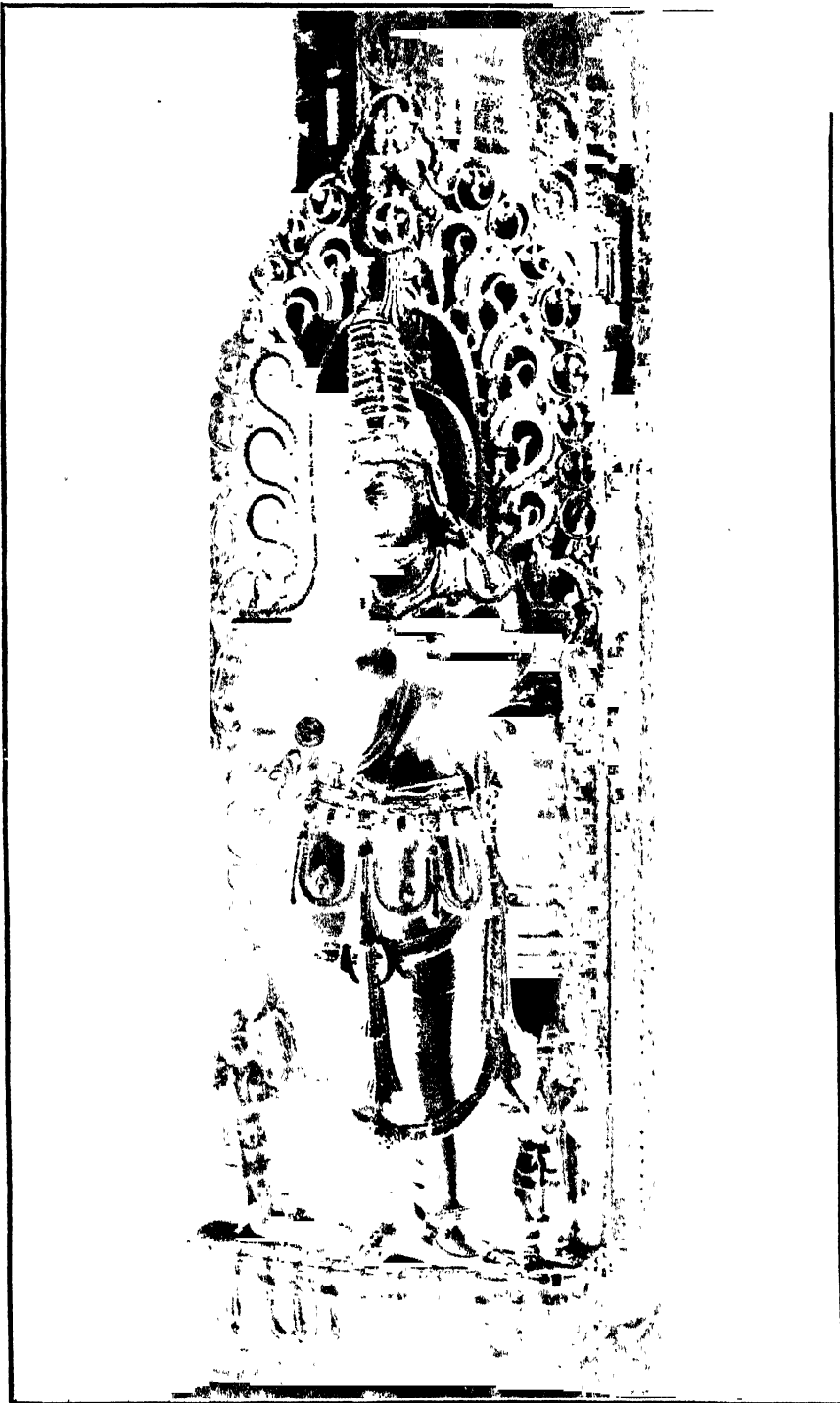
Of these the notes on Nos. XIV, XXV and XXX are now published. From among the figures studied under XX, two rare and interesting images, namely, those of Gadādhara and Trimūrti are illustrated (Plate VIII, 1 and 2). An interesting group from the wall of the Viranārāyaṇa temple showing Bhīma fighting Bhagadatta's elephant is also published (Plate VIII, 3). It shows how the Hoysala sculptors depicted movement by carving the same figure in two or three positions. In the group, Bhīma is siezed in the elephant's trunk and then thrown up into the air. Of the pillars studied under XXIII, the Narasimha pillar is well

known. But another pillar which is no less beautiful is the Mōhinī pillar on which a short note is published below with an illustration (Plate IX). Two groups from the scroll frieze studied under VI are reproduced and they are: hunters carrying an antelope (Plate XII, 1 a) and a yōgi, probably Jain (Plate XII, 1 b).

XIV.. ROW OF LARGER BRACKET IMAGES.

General remarks.—Next to the three original images of Kēśava the finest human figures sculptured in the temple are the bracket images. Four of these adorn the great round pillars which support the navaraṅga dome and 38 others are placed just below the top eaves around the navaraṅga on the outside (Plates X and XI). They are all of soap-stone, each about $2\frac{1}{2}$ feet high, and made on a uniform plan. They are popularly called "Madanakai" images, the word being probably the Tamil form of 'Madanika' or a lovely maid, and consist mostly of the images of beautiful young ladies either at toilet or at dance. They are full of *rasa* and *bhāva* and fill the looker on with the beauty of a young woman's life. They are finely proportioned and fully ornamented and show the loveliness of a well developed young woman's body without making any exhibition of sensuality or nakedness. The poses, faces and hands are highly expressive, while the figures are given the most graceful positions for standing or dancing. No doubt they are not perfect nature studies but are slightly idealised forms as must be the case with all true imaginative art. Perhaps the figures are sometimes slightly too large round the breasts and hips but the ideals of the Hoysala days appear to have differed from the conception of a beautiful feminine form according to modern western standards. It is not the slim boyish maid, feeling shy about her sex and wishing that it would have been better if she had been a boy, that the Indian artist loved to contemplate. He represented a mature woman with her feminine body fully developed, happy with her sex, its beauty and its functions.

It is remarkable that these sculptures and a large number of others in the friezes below illustrate damsels and poses of various kinds. A good number of suggestions could be collected from their study for the revival of South Indian dancing. The dances appear also to have some mythological significance. The male figures are those of drummers who keep time to the dancing ladies. A few of these are representations of Kālī or Durgā, while most of the figures appear to represent the dances of Mōhinī. Since Kēśava who was previously inhabiting a part of the Bâbâbuḍan Hills is stated in the local mythology to have incarnated as Mōhinī to slay Bhasmāsura who was inhabiting the neighbourhood of Belur, it is highly probable that the majority of dancing female figures are those of the various phases of Mōhinī's dance rather than of secular dancers. Every one of them deserves detailed study. They are here described commencing from the south of the east doorway.



CHENNAKESAVA TEMPLE AT BELUR: MOHINI (p. 42).

SECTION 1.

1. **Beauty and the Mirror.**

A young lady after completing her toilet and being fully adorned admires her own beauty as reflected in a mirror which she holds up in her left hand (Plate X, 2). Her right hand is slightly bent up with the palms upward and the fingers slightly parted expressing the lady's amazement at the perfection of her own beauty. The right hand forefinger is slightly bent up as if it had just painted vermillion on the forehead. She stands to front most gracefully in the tribhanga pose with her beautiful face turned slightly to the left to look into the mirror. Her face is round with well formed nose, lips and chin, large and long eyes, long, thin pencilled eyebrows and a broadish smooth forehead. Her hair falls in spirals above her forehead while on top is a diadem with beautiful pearl pendants. Her long hair is well twisted and done up into a large wheel-like knot behind her head which makes it look like a halo. In the lobes of her ears she wears large round earrings set perhaps with pearls. Round her neck is a golden necklace studded with precious stones, while on her breast fall gracefully two long pearl garlands. She wears also a rather heavy band passing below her right arm like the *yajñôpavita* and a thin jewelled band under her left arm. On her thighs she wears close fitting shorts secured by a muslin waist cloth the ends of which hang tastefully between her lower limbs. On her hips she wears a beautiful jewelled *mekhala* or waist band, the tassels and hangings of which adorn her beautiful shape. On her upper limbs are armlets, bracelets and rings on each hand, while her feet are adorned with gingled hollow anklets and chains with pendants (*rûli* and *golasu*). Her second toes have two rings each and the whole is a pleasing figure of a tastefully ornamented beautiful young woman. On each side of her stands a small figure of a woman attendant, each with one hand lifted up in admiration. To her right stands a little boy with a bunch of fruits in his right hand and a pet monkey on his left hip. Behind the group is a *tôraṇa* of exquisitely carved filigree work showing the curls and circles formed by a creeper. The whole group and, particularly, the feeling of the central figure is one of the finest expressions of *śṛīṅgāra rasa* and this bracket image is perhaps one of the very best sculptures in the temple. The builders judged rightly when they gave it a place right above the main doorway where every devotee entering the temple could see it and admire.

2. **The Pet Parrot.**

A beautiful lady stands leisurely with her pet parrot perched on the back of her raised left hand and is teaching it to speak. Her broken right hand probably held a bunch of fruits, with which she feeds it and induces it to speak. She is looking at the bird affectionately and teaching, while the bird's slightly raised tail and wings show that it is making an effort to speak. The lady stands quite easy

with her weight poised on her right leg and her left leg crossed behind. To her right and left stand lady attendants with fruits and flowers and in the foreground is a boy with a mâtanga fruit in his left hand ; and his right hand is raised up to call our attention to the bird. His head is also slightly raised in the attitude of looking at the bird. The sculptor has well succeeded in directing our attention to the speaking bird and the affectionate and admiring friends by whom he is surrounded. In other respects, such as ornamentation and setting in a latâ tōrana, this figure resembles No. 1.

SECTION 2.

3. Vasanta.

A beautiful lady has finished her dinner and is standing waiting for her lover with betel leaves in her left hand and probably a syringe in her right. To her left, a man-servant is filling another syringe with vasaṇṭa or deep rose-coloured water. To her right, is another offering her a vessel for throwing larger quantities of the coloured water. She is in an active pose about to move to the left and is evidently just waiting for the appearance of her lover so that she might spirt with the syringe or the vessel the coloured water upon him. Sprinkling or spirting of the vasaṇṭa is significant with the Hindus of the expression of love and is generally resorted to on the occasions of marriage or the festival of Cupid known as the Hōli. The feeling of the piece is the active expression of the love of a lady who is about to meet her lover.

4. Beauty and the Parrot.

A beautiful lady stands easily at rest holding in her left hand betel leaves, while on her right forearm is climbing up her pet parrot. To her left is a woman attendant with a betel bag on her shoulder, while to her right, is another holding a fruit. The atmosphere is one of peace and affection and it is possible to imagine that the lady finds solace in the company of the parrot in the absence of her lover. Possibly the bird has repeated the affectionate words of the absent lover and the lady whose head is turned away from it is just looking on the situation. Her hair is done in a peculiar way which will be described in the case of the next figure.

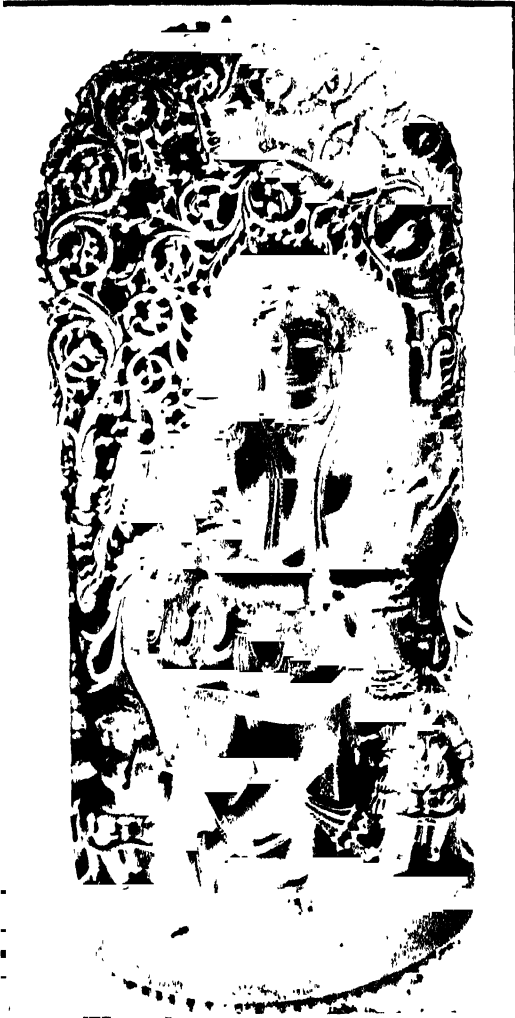
The next pillar does not appear to have had any large bracket figure.

SECTION 3.

5. Modesty and the Monkey.

A beautiful lady is molested by an admiring monkey who has pulled her dress off her body and is looking up at her grinning in solicitation. The lady whose shorts are also displaced has crossed her legs in modesty. With her left hand, she grips firmly her breasts while in her right, she has lifted up a flowery tree branch with which she would strike the monkey. To her left, stands a lady

CHANNAKESAVA TEMPLE AT BELUR BRACKET FIGURES.



1. COIFFURE. (p. 43)



2. BEAUTY AND THE MIRROR (p. 33).

attendant with flower and fruit. Her expressionless pose is out of place. The piece combines the spirit of modesty and beauty while the monkey's behaviour gives it a lively humour. On the pedestal is the signature of the sculptor. The hair of the lady is dressed in a long cylinder with a loop formed in the middle and ornamented with ketaki flowers.

6. Huntress.

An athletic young lady of high rank is out for some sport with her bow lifted up in her left hand and her right drawn back behind her ear. She shoots an arrow at two birds perched on a tree far above her on the top of the tōraṇa. To her left, stands a woman attendant holding by the leash in her left hand the lady's pet deer and handing her up arrows in her right. The pose is very original and exposes in its fullness the beauty of a well developed athletic woman's body: the head poised well back, the arms free, the fully developed round breasts, the lionian waist and the finely proportioned thighs and calves are all exposed. The sculptor with commendable imagination has worked the pose. It is quite possible that the figure after all represents a mere dancing pose and not a real hunt. The sculptor's name appears on the pedestal.

SECTION 4.

7. Coiffure.

A lady is dressing her long hair which she holds in her left hand, while with the right she is leading out for the oil which a lady attendant holds on the right. The latter has a cup of oil in her right hand and strings of flowers in her left. Another woman attendant on the left is holding up a mirror for the lady's use. The piece brings out the spirit of the toilet and shows how ladies are at great pains at dressing their hair. The bunch of curls at the end of the hair is also shown. After being done thus the hair was looped up behind the head into the form seen on image No. 5. This image was made by Dāsōja of Balligrāme who has signed his name on the pedestal.

8. Drum Dance.

A lady is in a vigorous dancing pose with her arms lifted high near her head beating time with a curved stick on a ḍavane. The latter is exactly like ḍamaruga but much larger and is very popular in temple music. Her arms, face and breast are facing us, while her supple waist is twisted so that she stands with her lower limbs facing to the right. Her weight is poised on her right leg while the left one is raised in active dance. The pose is one that is possible only for a practised athletic dancer and exhibits the strength and suppleness of a woman's delicate looking waist.

9. Durga.

There is no attempt in this image at *śringāra rasa*, for the subject is goddess Durgā who is shown with only two hands. She wears a kirita with a nimbus or halo behind the head, dangling loops (*lōlāku*) in the lobes of her ears and is, in other respects, dressed like any other lady. Her right hand holds forward a kapāla or a skull cap bowl and in her left is a skull-headed trident mace. That she is about to dance can be gathered from the fact that two men are actively drumming, one on each side of her. This piece is also the work of Dāsōja.

SECTION 5.

10. Davane Dance.

A lady dancing while playing on a davane. She is facing and appears to be just commencing the dance. Her face wears a smile and on each side of her is a man drumming. This piece is the work of Mallanna whose name appears on the pedestal. The lower limbs in this and of number 17 are too short for the height.

11. The Flute Player.

A boy is dancing and playing on a flute. He is ornamented almost like a woman dancer and his hair also is similarly done up. Another man stands to his left playing on a flute, while to his right is a lady with cymbals in her hands, evidently singing. The boy's form is athletic and well proportioned and he is beating time with his raised left toe. Very probably, he is demonstrating the flute dance of Śrī Kṛishṇa.

SECTION 6.

12. Song.

A lady musician has begun her song. In each of her hands is held a cymbal and her left toes are just raised in the act of beating the time. She stands easy in graceful tribhaṅga with her weight resting on her right leg while her left is free to keep time. Her beautiful mouth is just open indicating dignified and restrained singing. Even her fine teeth are just seen and her face is full of the absorbed interest of a musician. To her left stands a man accompanying her on a flute, while to her right are three men drumming, two with mṛidaṅgas and one with davane. The spirit of the piece is one of absorbed interest in the divine art of music which appears to have held a place next only to dancing in Hoysala art. The image is signed by its author.

13. Mohini Dance.

A lady finely dressed and ornamented is in the middle of a dance. Her right arm is raised above her head while the left is slightly bent with the palm turned upward near her waist. The left hand appears to indicate amazement and joy, while the right is perhaps the pose of Mōhini while dancing with Bhasmāsura.

The body is gracefully bent at the waist and the weight is borne by the slightly bent right leg, while the left is bent at the knee and lifted up with the toes raised. The result is a graceful composition showing the spirit of the dance. To her right stands a lady with cymbals in her hands singing in accompaniment and to her left is a drummer drumming with the right hand; his left hand is raised and he is dancing too. On the finely chiselled *latā tōraṇa*, the sculptor has indulged in a bit of nature study. To the left of the dancer's head is a fruit on which sits a fly; an inch away is a common house lizard with its tail bent and its body drawn up, sneaking and crouching to spring on the innocent fly. The creatures are all of life size and correctly carved and give us a realistic by-study in an atmosphere of idealism.

SECTION 7.

14. The Vina.

A lady holds a musical instrument in her left hand on which she has played a mode. She is now giving a dance. Her right hand is raised expressively, while her knees are slightly bent in a graceful exposition by dance of the mode she has played. To her right are two men drumming, one on the *mṛidaṅga* and the other on the *ḍavaṇa*, while to the left are two ladies singing in accompaniment, one of them keeping time with cymbals. The *Rudra-vīṇā* was the original *vīṇā* of all India before the heavier "*Sarasvatī*" *vīṇā*, which is to-day in use, was invented. The former was light, having only two gourds attached to a bamboo stick and could be wielded by the hand even of a dancer. The sculpture illustrates the combination of instrumental as well as vocal music in a dance of the Hoysala days.

15. The Curls.

The subject of the piece is very similar to No. 1. A lady is looking into a mirror; but, instead of being fully satisfied with her coiffure, she is just smoothening the hair on her forehead and adjusting the ringlets. She stands cross-legged and her balance does not appear to be correctly placed by the sculptor. The body is too inclined to the right to be stable but the figure is quite graceful and full of expression. To her right and left are two lady attendants offering her garlands, flowers and toilet articles.

SECTION 8.

16. Lady Plucking Fruit.

A handsome lady stands facing, plucking a mango fruit from a tree with her right hand. Her left hand, which had been raised, is now broken at the elbow; even her attendants are now lost, only a pair of feet on each side remaining. They were probably women attendants standing, looking up and offering her fruits. It is probable that a parrot perched on the lady's left hand, to feed which she is plucking a fruit. The figure is very beautiful and finely proportioned; it is a pity that it is broken. The piece is the work of *Rūvāri Vibhanna* (?).

17. The Huntress.

This piece is very similar to No. 6 with slight differences. The face, the breast and the figure generally are more to the front and the lady wears a short petticoat of leaves instead of shorts.

The next pillar does not appear to have had a large bracket figure.

SECTION 9.

18. The Drummer.

A man is dancing and drumming on a *ḍavane*, while two men accompany him on the *mṛidaṅga*. The man's beard is trim and short and his moustaches twirled up. He wears a cap on his head and ornaments like those of a lady on his body. Even his hair is dressed like that of the huntress. This is one of the three male figures among the bracket images.

North side—commencing from the North-west.

SECTION 25.

19. The Dance.

The subject is very similar to that of No. 13. A lady is in the middle of a vigorous graceful dance. On each side of her is a drummer keeping time, one with the *mṛidaṅga* and another with the *ḍavane*. The lady's body is finely formed and proportioned.

SECTION 26.

20. Lady Singing.

The subject is similar to No. 12. A lady stands to front with a cymbal in each hand, evidently singing. This is one of the very few images inserted in the inward corners.

21. Lady Dancing.

Keeping time with the left toes, she has started *abhinaya* with her left hand in the *svargahasta* pose; her right hand is broken. She is accompanied by two drummers as usual.

22. Durga Dancing.

The goddess who wears a diadem of skulls is dancing with a skull-headed trident-mace in her left hand; the right hand is broken. The subject is similar to No. 9. As usual, she is marking time with her left toes.

SECTION 27.

23. A Huntress in Triumph.

A lady wearing a skirt of leaves and holding an ornamented bow in her left hand is dancing in joy to celebrate her success in hunting. Her right hand holds

CHANNAKESAVA TEMPLE AT BELUR BRACKET FIGURES.



1. THE DANCE (p. 12).



2. BEAUTY AND THE SCORPION (p. 39).

an arrow partly broken, while her knees are slightly bent and her left toes raised. To her left, stands a lady companion on whose right shoulder is slung a bow; from the latter the game, an antelope, is hanging. On her right is another lady companion resting on a bow and allowing a man-servant to remove a thorn from her left foot. Figure No. 6 shows the lady shooting birds. Here she is returning with her bag dancing with joy. This may be interpreted as Pārvatī hunting.

24. Davane Dance.

A lady is dancing while playing on a *davane* drum (which is lost with her left hand). She is accompanied by two drummers with *mṛdaṅgas*. A fine figure.

SECTION 28.

25. Mohini Dance.

The subject is similar to No. 13 but the figure is finely shaped and proportioned. The details are delicately carved and the whole is an extraordinary beautiful piece. The pose is graceful and attractive and the hands fully expressive. She is accompanied by a drummer with *mṛdaṅga*, a man with cymbals and another with a flute. The *davane* man is missing.

For elegance and delicacy of carving this is one of the best bracket figures.

26. Beauty and the Scorpion.

A lady, while dressing, feels that a scorpion is inside her garment and in her attempt to throw it out has untied her *sari*, a part of which she holds in her right hand (Plate XI, 2). The rest of it passes round her left thigh and is flying in a tassel behind her. In her left hand, she holds a string of flowers now broken and the scorpion is lying still on the pedestal. A lady attendant, on the right, holds *padma* and *phala*; while the right hand of the one on the left, which was perhaps offering flowers, is broken. The sculptor has imagined the episode of the scorpion to get a chance of showing the full beauty of the feminine form, the broad bust with the fully developed breasts, the small waist, the low belly, the large and well rounded hips curving out from the waist, the smooth thighs and tapering lower limbs, which are all successfully shown. The Hindu ideal of a woman's form is clearly illustrated here. The idea of the scorpion is novel.

SECTION 29.

27. Abhinaya (Gesture).

A lady is giving an exhibition of the art of gesture. She stands facing, with her forearms lifted up expressing some emotion with the hands, the right palm turned upward and the left inward. It is not possible to interpret the sentiment since the fingers are all lost. To her left is a junior lady artiste following the sentiment with her own hand and at the same time dancing. She is definitely singing,

which possibly the major artiste also does. This is the work of the sculptor Chakaṇṇa.

28. Sarada.

A handsome lady stands with a book in her left hand—the right being in the chinmudrâ (?—thumb and fore-finger broken) or the attitude of exposition. She is reading from the book and explaining something. A lady with chāmara and phala stands on either side. Since the figure has only two arms, she is possibly Mōhini playing the part of Śaradā.

29. The Fan Dance.

A lady has just started on a dance with a lāvaṇcha fan in the right hand and betel leaves in the left. Her left toes are raised to mark time, while a boy plays on a flute to the right and a lady with cymbals is singing on the left in accompaniment. The fan dance appears also on a number of smaller sculptures in the lower rows.

SECTION 30.

30. The Nagavina Dance.

A lady is dancing while playing on a rod-like musical instrument. She is marking time, as usual, with the left toes, while a man is drumming to her right on the mṛidaṅga and another is fanning her and holding ready for her use, a cup full of drink. The instrument whose life size would be a length of about $2\frac{1}{2}$ or 3 feet has a number of teeth on its lower end which emit different sounds when struck with a special stick. The former is probably of metal. Its head which is curved up is shaped like that of a parrot with the hood of a cobra. Both the rod and stick are ornamented with tassels. Perhaps a hollow tapering bronze rod would emit different sounds and serve the purpose of a musical instrument. It is surprising that this instrument which is seen on several sculptures in Belur has entirely disappeared from the Mysore State.

31. The Toilet.

A lady standing to front is holding a small club-shaped ring over her left shoulder perhaps considering for what use she should put it. On her right is a lady attendant offering a mirror and on her left, another offering a string of flowers. It is possible also that the ring has some significance since the face appears to be thoughtful. The hand with its separated fingers is shown in all its beauty. The sculptor is Mayaṇṇa.

SECTION 31.

32. The Flute Dance.

A beautiful lady is in the favourite pose of Kṛishṇa's flute dance. She is pretending to play on a flute without having it actually in her hand. Her face and

body are three-quarters to the front, while her fingers are active as if playing on the flute. A monkey is admiring her from the right while an attendant on the left is offering her a flute. A very attractive pose. The sculptor is Mallianna.

33. The Damaruga Dance.

A lady is dancing with a small damaruga drum in her left hand and a chitte tâla in her right, two drummers accompanying her on the mridanga. The pose is active and lifelike. The author is Mallanna.

34. Beauty and the Monkey.

The subject is similar to No. 5, but the lady is not seriously undressed nor is her pose specially indicative of modesty. She is attempting to drive away with a tree-branch the monkey which has caught hold of the end of her garments. The attendant on the left holds a phala and padma and is expressionless. Though the sculptor is an expert with his form and chisel, the figure cannot count with No. 5 in artistic taste.

SECTION 32.

35. Beauty and the Toe Ring.

A handsome lady is standing on the right leg and getting a ring put on her left toe by a woman attendant. To balance herself, she is holding by the left hand a creeper branch hanging down from the tôraṇa. On her left, is a lady with chāmara showing that the chief figure is a princely personage. The group is finely conceived and successfully executed; it shows the graceful pose of a lady trying to balance herself on one leg.

36. The Drummer.

A bearded man is dancing while playing on the ḍavane. He is in an active drumming pose but his right forearm is broken.

SECTION 33.

37. The Song.

The subject is similar to No. 12. A beautiful musician is giving a song keeping time with cymbals in her hands. Her mouth is slightly open showing a little of her teeth. She wears a lovely smile and we feel as if we hear her song. She is accompanied by two drummers, one with mridanga and the other with ḍavane, a man with flute and a junior songstress with cymbals. This is one of the best pieces among the bracket figures.

38. The Dance.

A fine piece showing a lady dancing, keeping time with her slightly raised left foot. To her right are the usual two men with mridanga and ḍavane; to her left,

two others, one with flute and the other with cymbals. The dancing figure is finely and gracefully posed. (Plate XI, 1.)

The excellence of the filigree work on the *tôraṇa* of this piece can be seen in the finely carved bunches of flower buds springing from the *tôraṇa*. Another bit of nature study is indulged in by the sculptor who has shown a bee sucking honey from the flower: the wings, legs, and proboscis can be well distinguished. The piece is the work of Nâgôja of Gadag.

XXIII. NAVARAṆGA PILLARS.

Mohini Pillar (Plate IX).

The sixth pillar in the middle square near the *sukhanâsi* doorway is one of the finest in the hall. Its square, wheel-shaped, bell-shaped, pot-shaped and double umbrella-shaped mouldings are all cut vertically on a 16 pointed star plan, each of these points having three sub-points. Its umbrella top which takes the place of the capital has a grand design. Over the length of the pillar at each cardinal point runs a narrow band of filigree work, 7 feet long and 4" broad, each with a creeper scroll and figures inset in the convolutions. Against the eastern face is a large fine standing image of Viṣṇu as Mōhini with a *chāmara-dhârīṇī* to the right and an adoring Garuḍa to the left. Though the hands are broken, the left one very probably held the *amṛita kalaśa* and the right one the ladle. The figure is fully developed, tall, slim, well proportioned and beautiful and stands in a graceful easy *tribhaṅga* pose which has no exaggeration in it. The figure wears a *kirīṭa*, nimbus, *makara-kunḍalas*, lion-headed armlets, necklaces, *yajñōpavīta*, *kāñchī*, *mēkhalā* with pendants and tassels, *mālā*, anklets (*rūḷi* and *golasu*) and toe rings but no nose rings. Above it, are a *makara tôraṇa* and a *latâ tôraṇa*. In the band above are Brahmā, Viṣṇu and Śiva seated one above the other. On the south-east bands, above numerous Yakshas, are the ten *avatâras* of Viṣṇu. The south and north bands are not the least interesting since they contain carvings of griffons, lion-bodied and with heads of various shapes like bearded man, lion, snake, eagle, peacock, deer, goat, ram, parrot, monkey, dog, bull, elephant, boar, horse and *śarabha*. The occurrence of the sphynx form is highly interesting. The other bands have only floral designs. Around the base of the pillar are eight niches with *vimānas*, each having a different form of Viṣṇu.

XXV. THE CENTRAL DOME.

General.—One of the grandest pieces of work in the whole temple is the central square of the *navaraṅga*. It is 19'3" square and has at the bottom a raised low platform in the middle of which is a round stone elevation known as the *chandraśila* or moonstone, about 5" high. The slabs here are all so perfectly smooth that they appear to have been meant for reflecting day-light into the dome

so that its beauties might be better admired. Above each of its pillars is a bracket figure of stone facing the centre of the square. In size and general plan these figures are very similar to the bracket images adorning the outside walls of the temple, but in conception, execution and feeling they are vastly superior. It looks as if the best four of the whole set of bracket images were placed in the navaraṅga, while the rest of them were put up outside it. A brief note on each of these figures is attempted here, commencing from the south-east figure, in pradakṣiṇa order (clockwise).

1. **Beauty and the Parrot.**—A beautiful lady of high rank stands in front with a pet parrot perched on her left elbow. It is perhaps hungry and has caught in its beak a jewelled necklace worn by the lady. She appears to be cajoling it to give up the necklace by offering it a bunch of fruits hanging from a tree branch which she holds in her right hand. On her head, she wears a peculiar ornament, from the three hooks of which, probably, hung three rings which are now lost. The bracelet on her right arm is completely separated from the body so that it can be moved up and down to the length of an inch or made to revolve round the fine arm. On each side of her stands a chauri-bearing lady, while on the latâ tōraṇa over her head the sculptor has shown a peacock seated and a monkey eating a fruit. The sculptor has engraved his name on the pedestal.

2. **The Dance.**—As the bracket image in front of the temple, No. 38, this figure shows a lady in a fine dancing pose with the palms of her hands turned upward on her head. Attached to the small bar of a diadem is a tiny ring which also can be freely moved. It is a pity that the corner end of the toe ring is broken, as also the fingers of the image. To her right is a man with drum while to her left are two musicians keeping time with cymbals and with the bare hands. The tōraṇa is very delicately carved with a number of birds and monkeys in their natural poses among leaves.

3. **Goddess Dancing.**—A goddess with two hands only, fully ornamented with a tall crown and nimbus, is dancing with her left toes raised. The lion-faced armlets and the armour-like ribbed bracelets are interesting. She is supported by two men drumming to the right, and to her left, a flute player and a musician with cymbals. The latâ tōraṇa above has an interesting design with the main stem running round the centre, forming a serpentine arch. The image is not signed.

4. **Coiffure.**—A handsome lady standing easily to front with her legs crossed is twisting her long hair into a cylindrical (Plate X, 1) shape. An attempt is made to mark the individual hairs passing transversely and the curls at the ends hanging in a bunch are also well shown. The lady's upper cloth which is ornamented with a lotus pattern hangs loosely about her, while a lady attendant to her left offers her strings of flowers. The right hand of a similar attendant to the right is broken.

On the tôraṇa in the convolutions of the creepers are shown monkeys and parrots in their natural poses and along with these appear two Garuḍas or Ghandharvas. Two monkeys in affectionate conversation are perched near the top. The work is from the hands of the sculptor "Dāsôja of Baḷḷigrâma."

NAVARANGA—CENTRAL DOME.

(PLATE I, FRONTISPIECE.)

Angle Stones.—Before commencing the description of the dome, we may just note that the angle stones in each of the four corners immediately above the brackets have each a sculptural group. Beginning from south-east they are in order :

1. Viṣṇu seated in sukhâsana as Mâdhava.
2. Floral work with two makaras.
3. Anantapadmanâbha with Lakshmi massaging his feet. A fine group.
4. Viṣṇu with eight arms as Gôvardhanadhâri, with heads of cows to his right and left.

The ceiling above can be studied in 17 friezes of varying sculptural and mythological significance.

FRIEZE 1 :—Panel 1. (East). A large group of dancers and musicians.

Panel 2. (South-east). A king and queen are seated in state watching a dancing performance of two men with accompaniments.

Panel 3. (South). A group of musicians and dancers among whom are men and women and also Yakshas.

Panel 4. (South-west). A king and queen are seated in court watching a wrestling match ; very interesting.

Panel 5. (West). A number of men dancing with accompaniments ; two of them hold sticks in their hands and are in some kind of *kôlâṭa* dance.

Panel 6. (North-west). Dancers with accompaniments.

Panel 7. (North). Dancers with accompaniments.

Panel 8. (North-east). Bhâgavata episodes :—

(a) Kṛishṇa is threatened with a stick by his mother for stealing butter.

(b) Balarâma with gada, halâ, pâṣa and phala.

(c) Śakaṭâsura vadha : Kṛishṇa breaking a cart.

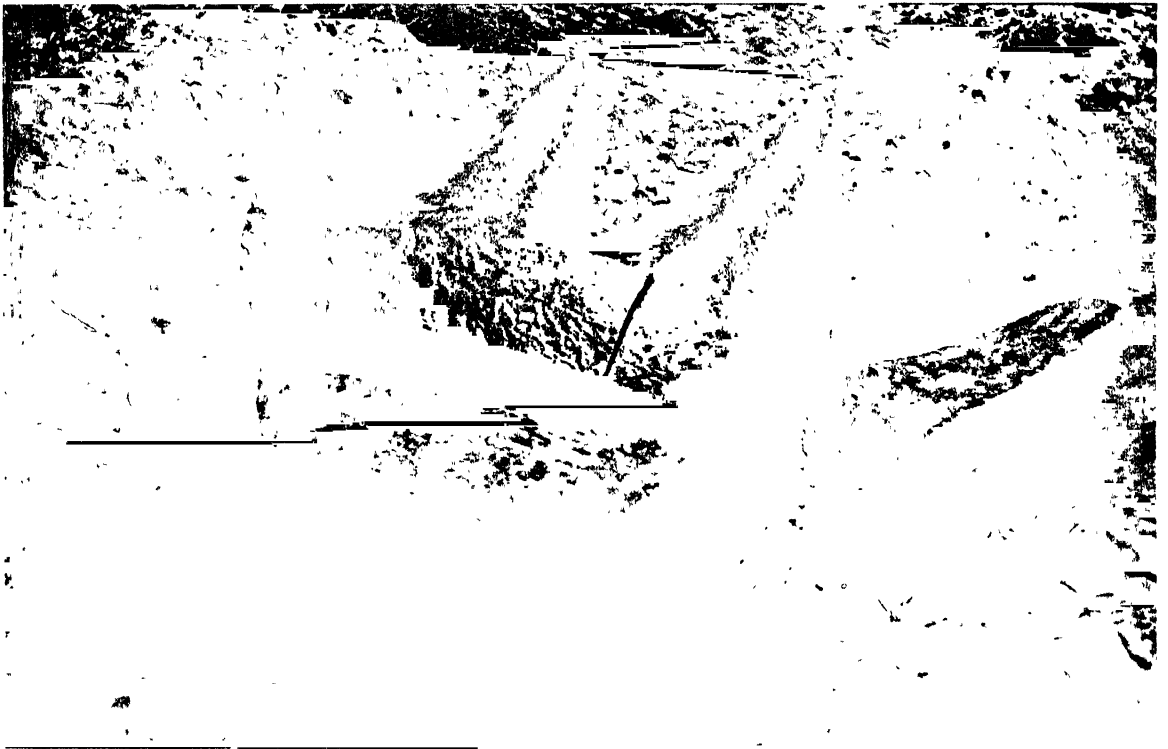
(d) Pûtânî suckling Kṛishṇa.

(e) Kṛishṇa and milkpot.

(f) Kṛishṇa meeting Dhênukāśura (? Donkey form).



1. CHANNARAYANA TEMPLE AT BELUR. FIGURES IN THE SCROLL. (a) 32
TO HUNTERS CARRYING AN ANTILOPE. (b) A YOGI



2. COLOSSAL BULL AT ARASINAKERE (p. 68).

FRIEZE 2 :—Beaded pendants and hangings.

FRIEZE 3 :—Group (1) (East)—Tāṇḍavêśvara with accompaniments.

(2) Lady dancing with chitte tāḷa and accompaniments.

(3) Gaṇêśa dancing. An interesting pose.

(4, 5 and 6) Musicians.

(7) Man dancing with companions, perhaps Kṛishṇa since he holds a flute in his left hand.

(8) Drummers.

(9) Karna and Arjuna mounted on chariots fighting—Fine.

(10) Dhṛitarāshṭra seated. He is bearded and wears a crown.

(11) Duṣṣāsana—an ugly, curly haired figure holding up a mace stands near him with Duryôdhana and Karna.

(12) Karna drags Bhîma whose head is caught between the bow and its string. Arjuna hurries forth to defend his brother.

(13) Bhîma fights with Bhagadatta and his Elephant.

(14) Bhîshma on his śarāsana, with Arjuna shooting up with his left hand to provide him with water.

(15) Duryôdhana and his friends try to tie up Kṛishṇa with a rope (Udyôga Parva).

(16) A seated king is approached by three men who bring three elephants (to be identified).

FRIEZE 4 :—Dancers and drummers: each set stands between two rearing lions.

FRIEZE 5 :—Creeper scroll work with large nail heads of stone imitating revetments.

FRIEZE 6 :—Row of Gandharvas flying forward with garlands and flowers in their hands: groups of three, each consisting of a dancer with accompaniments.

FRIEZE 7 :—Floral scroll with revetted nail heads.

FRIEZE 8 :—Vishṇu seated in padmāsana in different forms of which 36 are worked wholly or partly and a few are unworked. Directly on the west is a kneeling Garuḍa.

FRIEZE 9 :—Dancers and drummers and ladies between rearing lions.

FRIEZE 10 :—Creeper scroll with revetments.

FRIEZE 11 :—Gandharvas flying, partly worked.

Above this is a recess running all round, about 6" in depth. The portion above it is comparatively flat and composed of two slabs only running nearly east to west.

FRIEZE 12 :—Gandharvas flying.

FRIEZE 13 :—Floral friezes with revetments. Next, inside it is a blank space partly worked from the centre and which hangs a lotus nearly 3 feet

long. It has two tiers one above the other. the upper tier has eight figures consisting of dancers and musicians accompanied; the lower one also is very similar to the upper one.

FRIEZE 14 :—Scroll frieze with inset Yakshas.

FRIEZE 15 :—On the lower face of the lotus facing the ground with head to the east is Ugranarasimha with 10 hands.

XXX. CENTRAL IMAGE OF KÊŚAVA.

The main image of Kêśava named by Vishṇuvardhana as Vijayanârâyaṇa is one of the grandest images of Hoysaḷa workmanship. On a pedestal, about 3 feet high, stands the colossal image which is about 12 feet high to the top of the tōraṇa from the ground. The main image without the kirīṭa is about 7 feet tall. It holds in its four hands the usual symbols—padma, śaṅkha, chakra and gadā, each one of which is finely worked. The image is perfectly proportionate and ideally made in accordance with the Hindu canon. Its limbs are large and well rounded and there is no attempt to show muscles or veins. The face is one of impressive grandeur and beauty and perhaps slightly more feminine in its look than the image of Kappachennigarāya. This is due to the less prominent jaws which make it a comlier figure. The image wears all the traditional ornaments including a finely decorated maṇi-makūṭa or jewelled crown, makarakuṇḍalas in the ears, jewel-faced armlets, bracelets, finger rings, necklaces and garlands of varying lengths, a jewelled girdle, anklets and toe rings. It has no Lakṣmī carved on its chest. The god is supported on the right by Bhūdêvī with pāśa and phala and on the left by Śrîdêvī with phala and padma. These have a chāmara bearer each on the outside. Above them is the pilaster supporting the tōraṇas. These latter have four different friezes—makara tōraṇa, a latā tōraṇa and two rows of images. In the convolutions of the latā tōraṇa are the ten avatāras of Viṣṇu. The next circle is formed by his 12 mūrtis seated, each holding the symbols in the traditional order. Near the edge are the eight Dikpālakas. This tōraṇa is one of the most elaborate even in Hoysaḷa sculpture. On the pedestal is a kneeling Garuḍa with his hands folded in front. Just below the main image is the inscription of Vishṇuvardhana commemorating its consecration.

HALEBID.

PUSHPAGIRI AND HULIKERE.

Pushpagiri is a hill two miles south of Halebid and about 300' high. At the foot is a round pillared pavilion with two inscriptions on the lower mouldings of the pillars, of perhaps the Hoysaḷa times. An easy flight of steps leads up to the top of the

Pushpagiri.

hill where, facing the east, is a temple of Mallikârkjuna. It appears to have been a very fine Hoysala temple for Vishṇu which was rebuilt during the Vijayanagar period, with the old materials in the Dravidian fashion.

In front of the temple is a ' uyyāle-tôraṇa ' of plain granite jambs about 20' high. About 30' to its west is a mahâdvâra (12'×6') with a granite doorframe. An inscription by its side gives the date śaka 1492. There is no gôpura for the

The Mallikarjuna Temple.

temple. The verandahs on both sides have fine Hoysala soap-stone pillars, round and star-shaped, with turrets on the outer side. The main temple has now a garbhagriha, a pradakṣiṇa with a sacred chamber behind it, a sukhanâsi, a navaraṅga with an additional—now vacant—cell towards the south and another larger navaraṅga (45'×30') of six pillars.

The garbhagriha has a roughly shaped natural stone, about 2 c.ft. in size, which is worshipped as Mallikârkjuna lînga. The doorway of the garbhagriha is small and of soap-stone without ornamentation. It was probably the original door before the temple was later extended. Round the garbhagriha runs a pradakṣiṇa.

The sukhanâsi doorway also is plainish. But the inner navaraṅga has four round pillars supporting nine ceilings of fine workmanship. Most of the ceilings definitely belonged to another temple which was larger. They are fine pieces, some being dome-shaped and others flat. The flat ones generally have rosettes or large padmas among which is a fine large padma of 1,000 petals. The east central ceiling which is also flat has Gôpâla in the centre with the Dikpâlakas around. Two other flat ceilings have Tâṇḍavêśvara.

The doorway leading to the inner navaraṅga is a fine piece of Hoysala work with Gaja-Lakṣmî on the lintel and Rati and Manmatha on the jambs as in the Belur temple. It is definitely of a Vishṇu temple.

The outer navaraṅga is supported, as already stated, by six pillars, about 10' high, four of which are round and two star-shaped. There are two doorways which evidently belonged to a Vaishṇava temple. The main one is guarded by two-handed dvârapâlas holding chakra and śaṅkha; but the dvârapâlas on the north doorway, who have also two hands, hold gadâ and padma.

There is a small porch in front near which is an inscription of Sadâsiva Râya, dated Śaka 1470. The right pillar of the front mahâdvâra has an inscription of Lakumâdêvi, wife of Narasiṅha. It is dated Sarvajitu sainvatsara (1167 or 1287 A. D.?). Narasiṅha had built the original temple which fell into ruins by the time of Sadâsiva Râya.

To the north of the main temple is the Dêvi temple which is also similarly rebuilt of heterogeneous material. It has an image of Pârvatî, of the Hoysala times, holding a padma in her right hand, while her left hand hangs down.

Devi Temple.

The most interesting feature in the plan of the temple is that behind the garbhagriha, to the west of the pradakshina, is a secret chamber (30' × 8') below which is a cellar, 5' high, supported by stone pillars.

The temple, though mutilated and rebuilt, has many interesting features. It is the holy place for a large community of worshippers among whom 'Puppayya' or Pushpagiri Mallikārjuna is the famous and popular god.

The north kaisāla or verandah has two inscriptions on the lower mouldings of the pillars. Some of the outer walls of the main temple and the round dipa-stambha have also inscriptions.

To the south-east of the temple and on a hillock is a recent temple of Virabhadra built during the Nāyak days. Its front doorway has on each side a fine Hoysala pillar ornamented with floral designs. Evidently these pillars belong to some old temple. They are similar to the 'chauri-bearer' pillar at Belur, having vertical bands of scroll work.

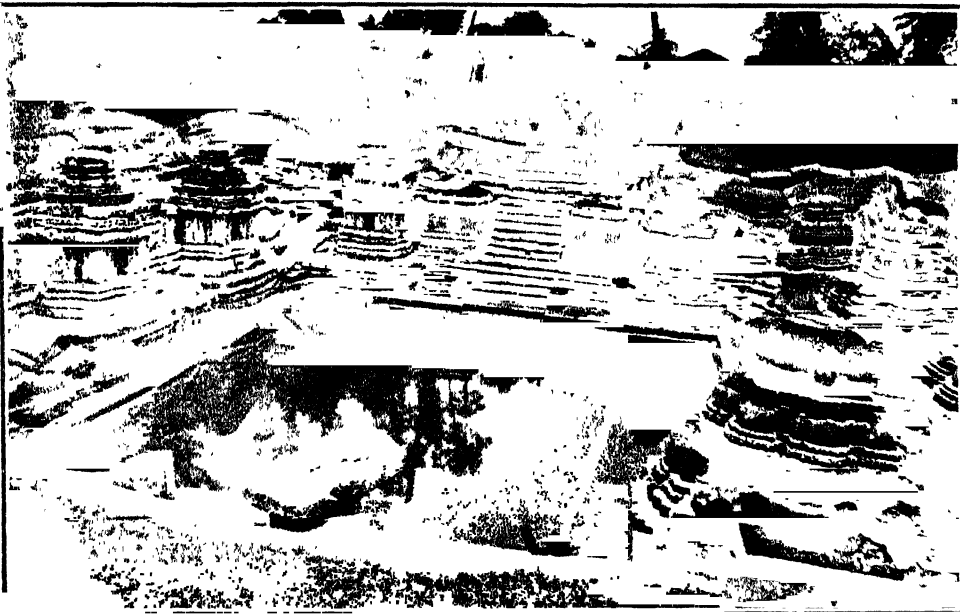
Behind this temple is a pond (about 80' × 80') with its steps built of rough stones. Probably it belongs to the Pāllegār period.

Hulikere is a village to the south-east of Halebidu. It has a beautiful Hoysala pond, about 100' × 80', with twelve small towers, each about 12' high, built inside it (Plate XIII, 1). The steps, though now damaged, are finely built of stone. Each tower is like one of the car-like niches of Belur and raised on a platform, about 3' high, having friezes of elephants, horsemen, scroll work, hansas and makaras. Each tower has a stone vimāna and a stone śikhara in the Hoysala style. Some of the towers have now lost their śikharas and the step stones are falling into ruin. It is a beautiful pond which is going into decay. Behind the row of towers is a row of niches, without śikharas, built into the wall of the pond. There appear to have been originally 27 such shrines in all (Plate XIII, 2). Probably they were meant for the 27 nakshatras or constellations. The images are all missing now. The monument is beautiful and unique.

An inscription which was here is at present near the north entrance to the village. The lower part of a broken inscription mentions the name of Hoysala Narasimha. Near the south gate of the village there are three more inscriptions, one of them bearing the date Śaka 1191.

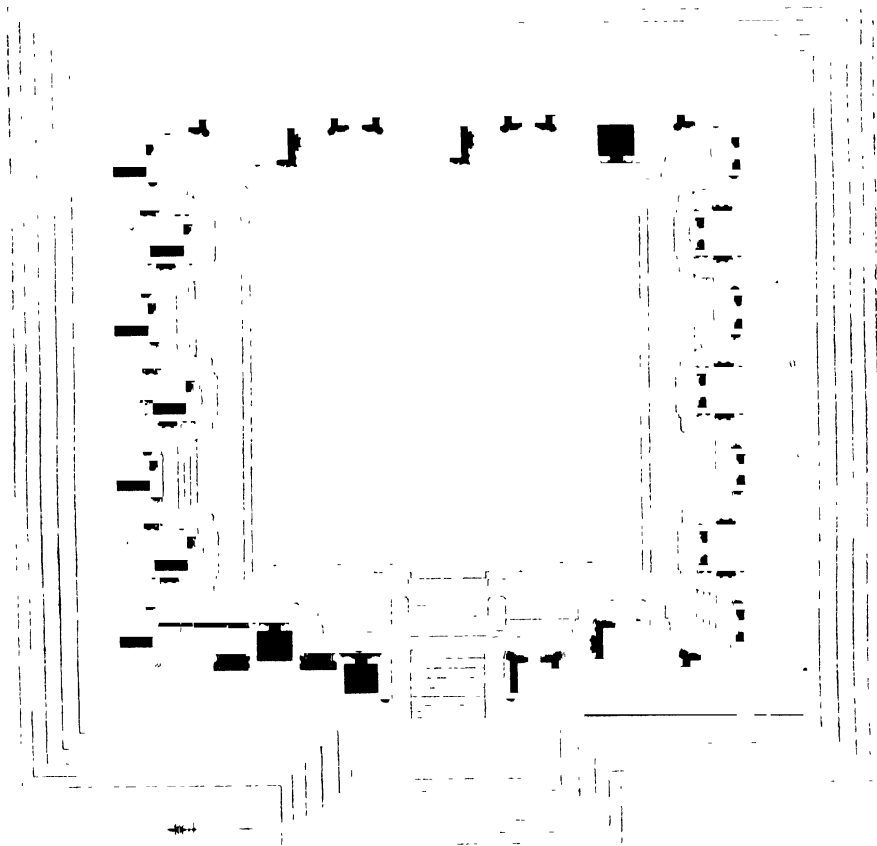
The pond deserves immediate attention. A sum of Rs. 500 was collected about 22 years ago from the villagers for its renovation and deposited with the Government; now this sum has accumulated to Rs. 1,000. The villagers are willing to contribute further, if Government will also help.

To the north-west of the village is a hill, about 200' high, with a Bhairava temple on top. It has a tower which is exactly like a



1. POND AT HUTIKERE: VIEW FROM EAST (p. 48)

POND
AT
HUTIKERE, BELUR TALUK



2. (p. 48).

stepped pyramid. The temple is very probably of about the time of Vishṇu-
vardhana Ballāḷa.

KUBATUR.

KAITABHĒSVARA TEMPLE.

About six miles north of Shiralkoppa is Ānavatṭi said to have been the elephant stables of Chaṇdrahāsa whose capital was Kubatūr or Kuṇṭaḷanagara which is half a mile to the north. On a rising ground to the east of the present village of Kubatūr is the temple of Kaiṭabhēśvara which is very probably a double of the original Madhukēśvara temple built by the Hoysaḷas. (Plate XVIII, 1.)

The temple is one of the very early Hoysaḷa type and has a garbhagriha without pradakṣhiṇā, a sukhanāsi and an open indented square-shaped mukhamanṭapa. (Plate XIX.) The back part of the building has a large stone tower. The building is typically Chālukyan and perhaps belongs to about 1100 A. D.

The temple is referred to as that of Kōṭṭśvara in an inscription of Vinayāditya Hoysaḷa who was governing the Banavāsi 12000 under the Chālukyas. Thus it belongs to the Chālukya period.

The entire absence of the Hoysaḷa crest from the temple and its sculptures and its date and its close resemblance to Chālukya temples in plan, pillars, shape of the tower, etc., and all other main features suggest that it is a Chālukyan temple without any definitely Hoysala features. A comparison of it with the Belur temple shows how closely Vishṇuvardhana followed the Chālukyan style and what improvements he made upon it. The temple is claimed to have been repaired and provided with a golden kalāṣa in about 1180 A. D. This perhaps does not mean any serious interference with the main features of the temple.

Whether there is a platform below the temple is uncertain, since the whole ground is covered with earth and only excavation can reveal it. The western basement has the usual 5 cornices, the 4th from the bottom having a number of cross-shaped mouldings. These were meant to be sculptured in detail; but the work was not completed.

The western wall does not contain any figure sculptures, but is over-ornamented with full length pilasters and half-length pilasters surmounted by fine towers. The outer wall of the garbhagriha which is square in plan with indented corners has towered niches on the south, west and north.

The eaves of the western part are about 15 inches broad and have a very low "S" shaped curve.

The tower or vimāna is a structure of stone with four tiers of turrets converging towards the śikhara and a projection on the cast face towards the sukhanāsi. The old stone kalaśa has been replaced by one of mortar and metal, while stucco images of the Nāṇḍi bull have been placed here and there over the stone structure.

The images in the tower are : Mahishāsuramardini, Bhirava, Mahēśvara in yôgāsana with 3 heads (out of five) and 10 hands. This last figure resembles closely that Tāṇḍavēśvara on the west face of the south niche at Belur.

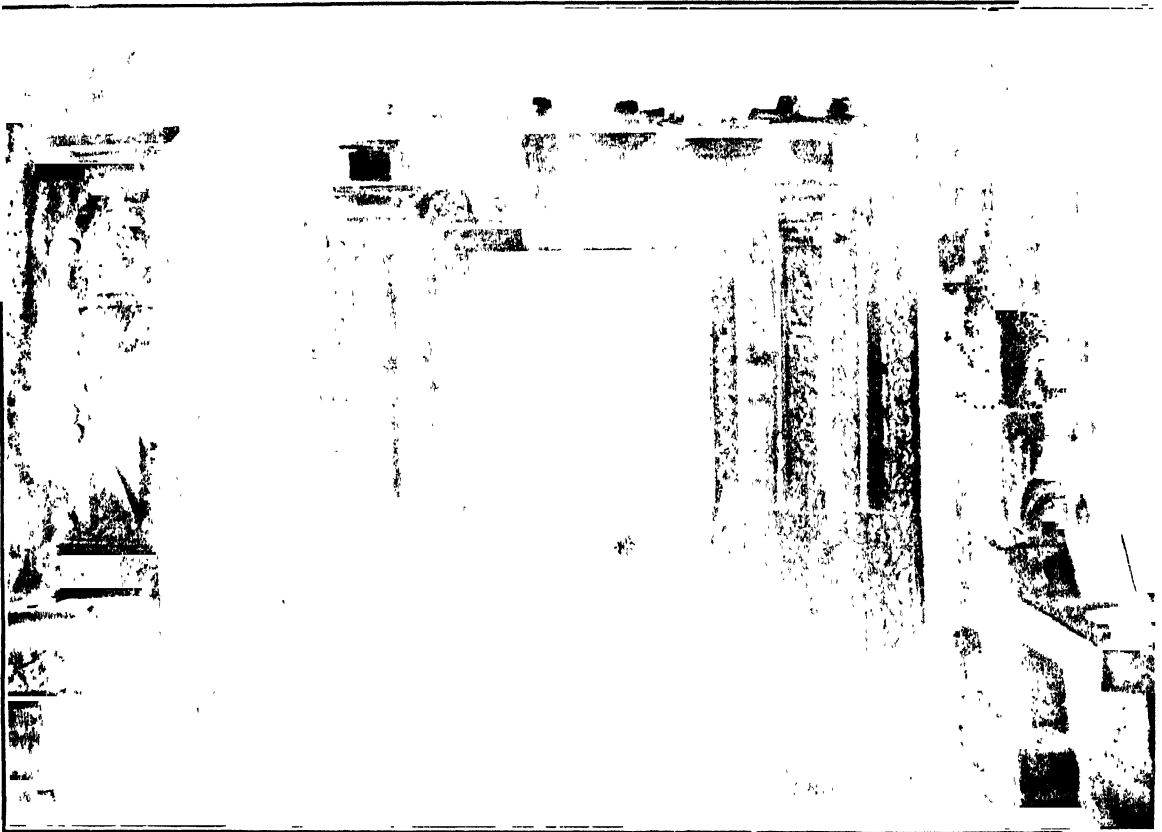
The basement of the maṇṭapa has a row of flowers at the bottom and above it the usual one of pilasters surmounted by curvilinear, stepped, pyramid-shaped towers with tapering frontal bands and stone kalaśa. Between these are flowers and lion faces with dangling scrolls. Above these towers is the slanting railing decorated with double pilasters of the round type with flowers in between. On the edge is a running scroll with varied little sculptures in the convolutions. The basement, though comparatively simple, has a pleasing effect. There are five passages through the railings into the maṇṭapa, three regular ones on the south, east and north and two others at the western end of the maṇṭapa now closed with an earthen wall. The 1st and 3rd have each a projecting base on either side evidently meant for elephants, now absent.

The maṇṭapa which is large and high with broad central aisles is open on all sides except on the west. Here an earthen wall has been put up forming the western part of the maṇṭapa into a small navaraṅga. At the western end of this part there are the usual four towered niches with a smaller additional niche of the Hoysala type against the north wall. The original images of these niches have disappeared. Those now standing in them are : 1. Saptamātrikās, 2. Gaṇēśa, 3. Mahishāsuramardini (missing, fragments are kept outside the north-east corner of the maṇṭapa), 4. Viṣṇu as Nārāyaṇa, and 5. Sūrya (also missing).

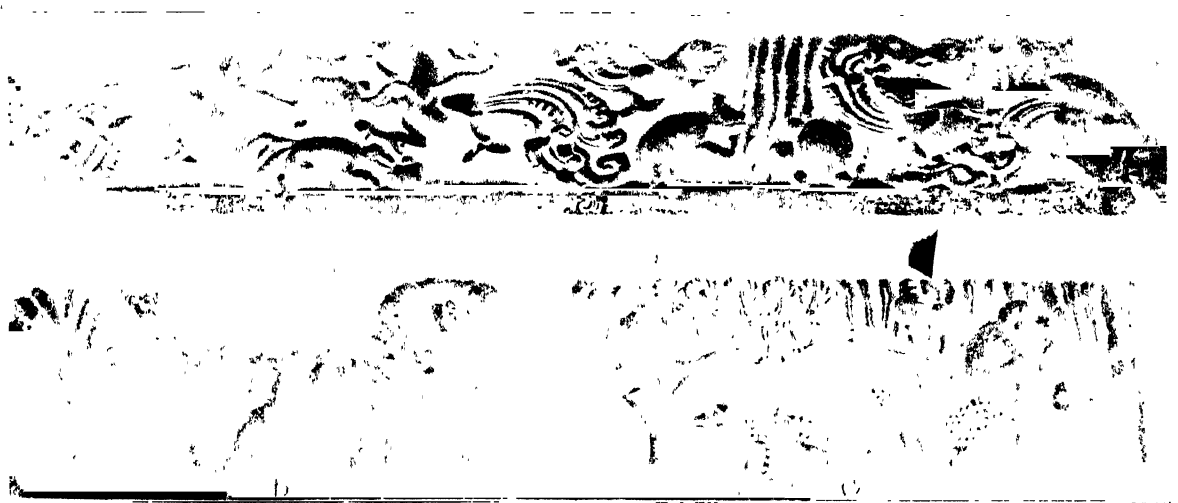
All the pillars of the maṇṭapa which are about 11 feet high are of the round lathe-turned polished kind. Though they have now beaded ornamentation, their height and finish give them a beautiful appearance. Among the shorter pillars on the benches are a number of pillars with deep 16 sided flutings. On these sides are stone benches edged by railings with rounded tops.

All the ceilings of the maṇṭapa, except the central one, are flat and ornamented with lotuses. The central ceiling, however, has a dome beautifully designed and executed, though the whitewash has to some extent concealed its beauty. Above the

TRIPURANTESVARA TEMPLE AT BELGAMI.



1. DOORWAY OF SOUTH SHRINE (p. 60).



2. SCULPTURED FABLES (p. 59).

(a) THE TORTOISE AND THE SWANS. (b) THE JACKAL AND THE RAMS.

(c) THE CROCODILE AND THE MONKEY.

beams the corner stones form a ring adorned on the undersurface with dancers surrounded by creeper scrolls, while on the inner surfaces are the eight Dikpālakas. Above this circle rise four others two of which contain rows of yôgis or siddhas. The central pendant has three rows of petals with a band which has been recently broken. This ceiling is the finest piece in the whole temple.

The eaves of the maṇṭapa which project about four feet from the beams are typically Hoysaḷa. Their underface is decorated with beams and rafters in imitation of wood, and ornamentation of varied flowers.

Eaves.

The stone parapet which runs above the maṇṭapa all round is decorated with a row of kirtimukhas bearing the figures of various gods, among whom the following may be mentioned, commencing from the east and running clockwise :

Parapet.

Tāṇḍavêśvara, Yakshas, Tāṇḍava-Gaṇapati, the Dikpālakas, Bhairava, Harihara, Brahma, Pârvatî.

North parapet : Ugranarasimha, Varāha, Garuḍa, Kêśava, Kumāra with spear and shield, dancing Durgâ, Umāmahêśvara, Sûrya, Mahishâsuramardini.

The sukhanâsi doorway which has Gajalakshmi on the lintel with 5 towers and other whitewashed sculptures above the cornice, is flanked on either side of the jambs by perforated screens with simple floral designs. The sukhanâsi which is large and high, as at Belur, has a multi-petalled lotus with about 400 petals, on its ceiling.

Sukhanasi.

The garbhagriha doorway is also a typical Hoysaḷa piece adorned with scrolls and pilasters on the jambs and Gajalakshmi and seven turrets on the lintel. The garbhagriha which has three small niches on the south, west and north contains a large tapering headed lînga on a high pedestal. Both of these appear to be much older than the temple.

Garbhagriha.

In the same compound are five other small buildings whose Hoysaḷa origin is clear from the beautifully worked doorways and the use of soap-stone. None of them has any image of the Hoysaḷa period, even the image of Pârvatî being a recent work.

Other Buildings.

BANAVASI.

Banavasi¹ which belongs to the Sirsi taluk of the North Kanara district is situated about 15 miles to the north of Sorab and included formerly the peninsula formed by the loop of the Varadâ

Ancient Remains.

¹ Banavasi, which is only about 2 miles outside the Mysore border, was visited in order to make a comparative study of the monuments with those in the north part of the Shimoga District.

on its left bank. The peninsula is even now pointed out as Hale-Banavâsi and has a temple of Âdi-Madhukêśvara. This has a garbhagriha, a sukhanâsi, an open square mantapa and a stepped pyramid tower of stone with bulls and pot-stone kalaśa. The four central pillars are old Hoysaḷa ones used here. The rest of the temple is of the Keḷadi style built in imitation of the Hoysaḷa. The whole is on a platform, about six feet high. To the right of the temple is a small shrine of Mahishâsuramardini of perhaps the Vijayanagar period. But the old town appears to have extended to over a mile north of the river where the ruins of an old line of fortifications surrounded by a trench are even now visible. Within this fort line, about half a mile to the north-west of the Madhukêśvara temple, are about half a dozen low brick mounds which appear to be the remains of ancient stûpas. The mound of the largest of them is about 30 yards in diameter and about six feet high. These stûpas belong to the Buddhist days of Banavâsi. To the next period, *i.e.*, to about the 2nd century A. D. may be ascribed the nâga stone with a Brahmi inscription which is set up against the north wall of the temple.

MADHUKESVARA TEMPLE—(Plate XX, 1).

It is possible that the lînga of Madhukêśvara inside the temple is very old, but this must remain uncertain for want of definite evidence.

Early Structures. The inner fort wall of the town consists of several layers of bricks of 16" x 8" x 3" or of 18" x 9" x 3" which is the size of the Chandravalli bricks of about 100 A.D. On the brick layer is built a heavy wall of laterite blocks, which was very probably put up in the Vijayanagar days when the town appears to have had a revival. The temple of Madhukêśvara, however, is one of historical complexities. The garbhagriha of the main temple which bears three recent shallow turretted niches on its three sides and has above the wall a cornice containing horse-shoe-shaped ornamentation and the granite pillars of the garbhagriha and the navaraṅga which are square in plan and modelled after similar pillars of the Châlukyan period at Aihole and elsewhere may, by some people, be attributed to the late Kadamba period, *i.e.*, to about 900 A.D. But the presence of long boat-shaped towers in the wall ornamentation along with square relievo domes, the poor ornamentation of the doorway and the niched jambs and the plan of the garbhagriha, which is a small pillared hall, create a doubt whether, after all, these may not belong to the early Vijayanagar period, circa 1400 A.D.

Garbhagriha.

Madhava.

This second view is strengthened by the existence at the north-east corner of the navaraṅga of an image of Viṣṇu made up of some hard stone or granite. (Plate XX, 2.) It has the ten avatâras roughly carved on the tōraṇa, Śrîdêvî and

Bhûdêvi, flying Garuḍa and another lady sitting near his seat, while his four arms hold gadâ with padma, prayôga chakra, śaṅkha and kaṭihasta. Except for the front right hand the image is most like Veṅkaṭêṣa. On its head it wears a conical kirita and on its two arms and ankles are several sets of bracelets. It is popularly called Mâdhava. Its close resemblance to similar Mâdhava figures at Talkad suggests that it was set up either in the 10th century or by Mâdhavamañtri, Governor of Chandragutti from 1350 to 1381 A.D. It is probable that the garbhagriha and the square pillars were built into a larger structure in the early Vijayanagar period. The navaraṅga east doorway, however, is a big Vijayanagar structure. Its dvârapâlas also belong to this period.

Among the pillars of the mukhamanṭapa the central four at least are definitely Hoysala, since they have the round lathe-turned bell shape. It is likely that a Hoysala or Châlukya manṭapa was in a ruined condition and that its pillars were used by the Vijayanagar people. There is in the compound an inscription of Trailokyamalla of 1068 A.D. which is the time of Nṛpakâma Hoysala who built the Belgâni temples not more than about 30 miles away. There can be little doubt, however, that the present manṭapa was constructed in the reign of Harihara II since two inscriptions on the two pillars near the north-west corner of the manṭapa mention Harihara and a vassal who was ruling Banavâsi 12000 from his throne at Goa and also the guru Lakulîṣa-dêvaiya, evidently a kâlâmukha of about the time of Kriyâśakti. It is very likely that the builder of the manṭapa was Mâdhavamañtri or one of his immediate successors. The bull at the east end of the manṭapa is large and not remarkable, but the finest thing in the place is a stone maṇḍâsana,

about eight feet high, placed to the right of the navaraṅga doorway. Though the relievo images are not of very great beauty and resemble closely those of the Vaidyêśvara temple at Talkad, yet the design of the structure is beautiful and ornamental, and other sculptures are successful in view of the fact that the stone used is very hard. The most interesting of the relievos are: an Umâmahêśvara group on the inner back wall, puruṣaṁṛiga on each of the side railings and the eight Dikpâlakas above the canopy. The throne belongs to the Vijayanagar period and is possibly a present made by the Sode Rajas perhaps in about 1550 or 1600 A. D.

All round the mukhamanṭapa run stone benches edged by slanting railings whose outer face carries a row of sculptured panels separated by round pilasters in imitation of Hoysala temples.

The ceilings are all plain except the central one which has a shallow padma. The outer ankanas of the roof slope down and are continued in the eaves.

The dipastambha and balipitha appear to be of the Pâlleḡâr period.

About the garbhagriha two more facts may be noted. It is surrounded by a pradakshina which bears on the outside several Vijayanagar and modern reliefs and inscriptions. Its stone tower is of the stepped pyramid design but is now covered

Pradakshina. over by thick coats of white wash. It has stucco Nandis at the corners, projections in front and a metal kalasha on top. Very probably it is also a structure of the late Kadamba period.

The Pârvatî temple on the left of the main building and the Sadâsiva temple on the right, appear to be both of the late Vijayanagar times, though some Hoysala pillars have been used in their construction. On the pillars in the mantapas of the Sadâsiva and Pârvatî temples is mentioned Sadâsiva Râjendra, ruler of Sode, as the builder of the mantapa. The Pârvatî image is a poor sculptural piece whose nose has been mutilated. Narasinha who has no tôraṇa is also of the late Vijayanagar days. The Basavaliṅgêśvara temple at the north-west corner is also of the late Vijayanagar or Sode days. The three small temples outside the south-east corner of the great temple are those of Tirumala, Râmêśvara and Kadambêśvara. Of these only Râmêśvara has a tower which is of stone and of the Doddagaddavalli type. It is an old temple of the Châlukya days. The Tirumala temple of Venkaṭêśa has on the pilaster a Kannaḍa inscription of 14 lines belonging to the days of Mâdhavamañtri, governor under Bukka I of Vijayanagar.

Of the other shrines in the compound, those of Paraśurâma, Śrî Râma, etc., are of the 19th century. The eight Dikpâlakas who are placed against the compound wall and their respective pillars are also of Vijayanagar workmanship. Several pillars of the east mahâdvâra and almost the whole of the north mahâdvâra, however, have been contributed by the Hoysalas. (Plate XV, 4.) The existence, in fact, of the fine north mahâdvâra leads to the conclusion that the Hoysalas must have built a fine large mantapa in front of the navaraṅga which has now disappeared.

An important piece of art work belonging to the temple is a cot of beautiful design made of hard stone with a canopy borne on four Dravidian pillars. This is kept in a separate room on the south and can be seen only with some difficulty since the room is very small for it. It bears an inscription showing that it was a gift of a ruler of Sode.

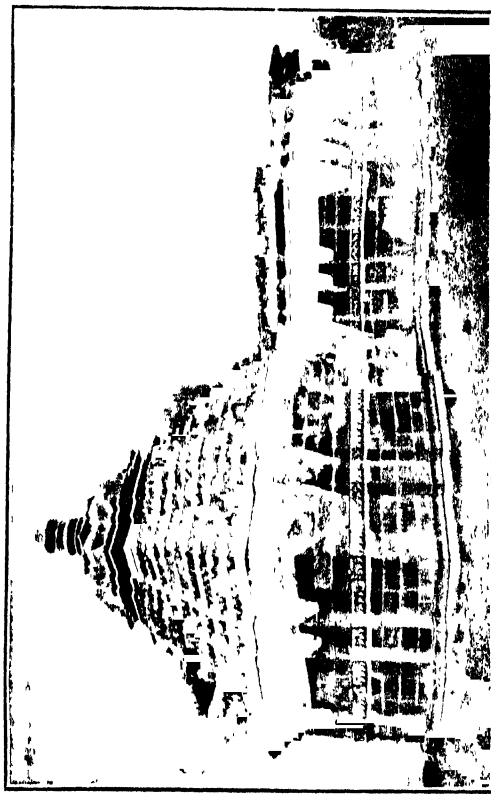
Stone cot.

The compound abounds in inscriptions of which the following may be mentioned:—

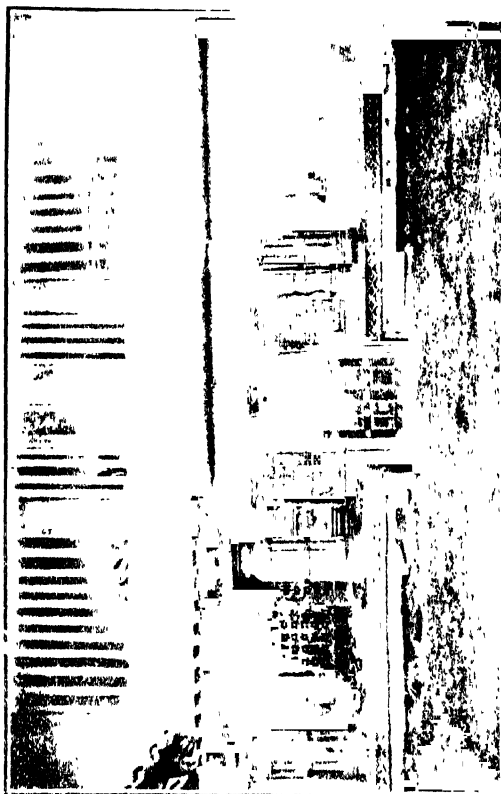
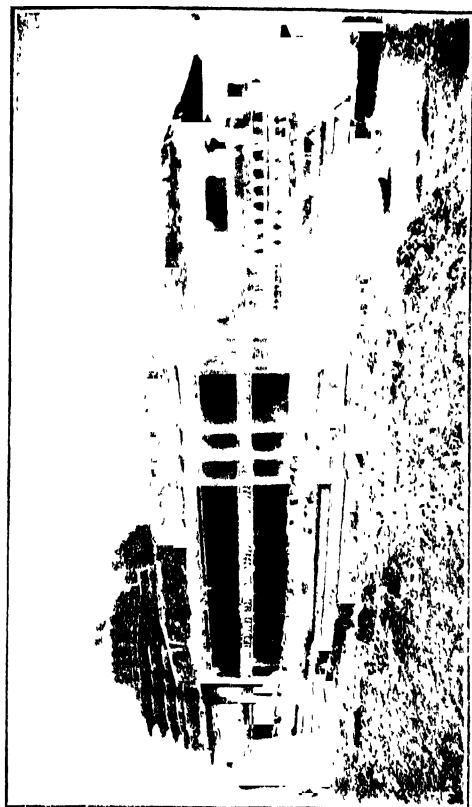
- 2 on the pillars in the main mukhamantapa.
- 2 on a pillar of the Pârvatî temple mantapa.
- 1 on a pillar of the Îśvara temple to the south-west.
- 1 on the stone cot.



RAMES
LE



3. SIVALAYA AT UDRI: SOUTH-WEST VIEW (p. 65).



4. MADHUKESHWARA TEMPLE AT BANAVASI: NORTH (MAHADVAYA (p. 54).

- 2 against the back compound wall.
- 2 in the alley to the right of the main temple.
- 2 or 3 against the south wall.

Several modern inscriptions along with the low relief carvings on the walls of the main temple and on the floors of the maṇṭapas.

Outside the compound on the south-east are two small temples, with stepped pyramid towers.

CHANDRAGUTTI.

Chandragutti or Chandragupta-pura is said to have been the home of Jamadagni. There is an unimportant Hanumân temple in the place. Near it is a modern stone called the 'Jânakî-Bâi-gôkallu' for cattle to rub themselves against. In the Bâvâji maṭha, 10 ft. in height, a Bâvâji is living. On the 'pâdakallu' there are a dozen modern Kannaḍa and Nâgari inscriptions of votaries ending with the word 'binnaha' like 'Bidanûra Raṅgara binnaha'. Near it on a rock are a triśûla and a Hanumân figure between two pairs of feet. The 'Anna' is said to have come from the direction of Hârnaḥalli. A little higher up is a lîṅga on a rock with the inscription 'kôṭi-tîrtha.' Near it on another rock is an inscription 'Kôṭi-tîrthavanu minda' etc. (E. C. VIII, Sb. 462). Then there is a tiled modern temple of Śûlada-Birappa full of about a thousand triśûlas or iron tridents offered by devotees. Further on is a small temple of Bhairava of the Vijayanagar times.

Further up in a large natural cave is a small lîṅga, 6" high, now covered up with a metal face. Below it is a rock shaped like two colossal hips of a woman identified as those of Rêṇukâ who is said to have hidden here when Paraśurâma pursued her. The outer part of the cave serves as a large sukhânâsi. The navaraṅga appears to be a painful attempt to imitate in granite the great work of the Châlukya style. It is probably of the late Vijayanagar or Pâḷlegâr days.

No animal sacrifices are held except at the time of the car festival at the foot of the hill.

In the navaraṅga are kept a figure called Sarasvati with a severed stone head on each side, a Gaṇêśa, a Nâga stone and a lîṅga. There lies also a damaged wooden image of Kolhâpuradamîna. On the pavement are the names and figures of numerous votaries including some chieftains.

Near the temple are a cave shrine of Mâtangi, a 'sidi', some 'Nâga' and 'Mâsti' stones and an image of Paraśurâma, 2½' high, with chakra, śaṅka and a 'Kamaṇḍalu' in his left arm pit, and wearing 'jaṭâ.'

Further up is a large 'Tâvare kere.' To its east on a rock is a foot called 'sidigallu.' To the west is an old fortress of early Vijayanagar type made of uncemented long stone beams.

About a hundred feet higher up is a cave in which is an image called 'Daṇḍina

Durgā,' a fine specimen, about 2' high, of Mahishāsura-mardinī standing with eight arms, on a 'Pāṇi-batlu.'

Durga Cave.

Every year a buffalo is sacrificed during 'Dasara,' though now a Brahman worships the deity. Just in front of the temple is a small slab of dark stone on which is depicted the self-beheading of two men at the feet of Durgā. It is said that Rēṇukā visits the place once a year and worships Durgā.

Lower down and further on by the path is a small temple containing a līṅga, perhaps of the early Vijayanagar period. Just in front of it is a small pond in which Bhāgirathī or the Ganges is said to appear once in twelve years.

We then proceed past a ruined well, a broken cannon and a round bastion of a

Chandramaulisvara.

ruined uncemented fort wall provided with musket and cannon holes to a fort gate and a ruined stone Masjid beyond, to the south of which are numerous stone foundations. Past the site of the stables, the 'gārīna (properly 'gāreya') bhāvi,' a Kannaḍa inscription reading 'Suāde Bhavāni tīrtha,' a ruined Durbar maṇṭapa with Moslem arches, yet another fine fort wall with a gate and another well with the inscription 'Śaṅkara-līṅga tīrtha' and the ruins of old fort walls we go to the top where there are the basements of two ruined shrines one of which was that of Chaṇḍramaulīśvara who gave his name to the hill. On a projecting spur to its west are a part of the fort with a bastion, some ruined temples, several rock-cut wells and a large stone building (a magazine, resembling the 'garaḍi' on the Chitradurga hill).

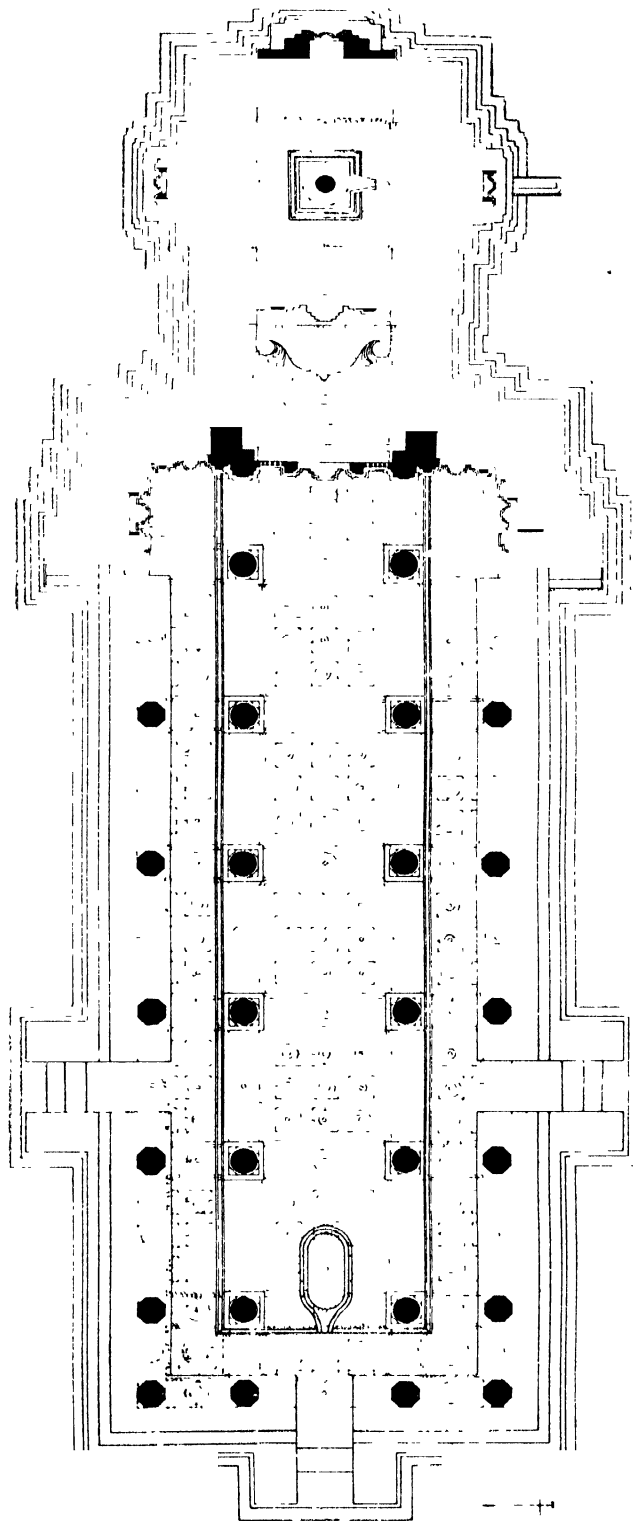
KUPPAGADDE.

Kuppagaḍde is about 3 miles to the east of Tava Nandi on the Sorab-Banavāsi road and seems to be a place of great antiquity. There are

Ramesvara Temple.

several temples in the village all of which are in ruins except the Rāmēśvara temple which is in a fair state of preservation (Plate XV, 1). An inscription stone, which stands near the latter and is dated 1189 A.D. records that the village was called Pushpāvati, Pushpanagara and Pushpaśakata in the three previous ages, while its name in the Kali age is Kuppagaḍde and that this temple was built by a Brahman named Rāma of the Mane-mane family, who got it consecrated at the hands of the illustrious Vāmaśakti Muni of the Kōḍiya maṭha of Belgāvi (?).

The temple faces east and consists of a garbhagriha, a sukhānāsi and an open portal to which is added a long hall of five aṅkaṇas supported on 24 pillars and consisting of a slightly raised central nave and narrow aisles running on the three sides (Plate XVI). The garbhagriha and sukhānāsi doorways are nicely carved, the latter having perforated screens on either side (Plate XX, 3). There are four



RAMESVARA TEMPLE
KUPPAGADDE-SORAB TALUK

MEASUREMENTS IN FEET

(p. 56).

niches in the portico, one on each of the end walls and one on either side of the sukhanâsi doorway, having the following figures in order commencing from the left: Saptamâtrikâs, Gaṇeśa, Châmunḍêśvari and Shaṇmukha—all of which are beautifully carved. A stone bench with a stone railing to lean back runs along the three sides of the hall pierced with narrow openings in the centre on all the three sides. Unfortunately a portion of the railing has broken down and is lying on the spot. With little or no cost it is possible to restore it to its original position. The pillars are of the usual round shape over a square base and the ceilings are flat and decorated with flowers. The bottoms of the beams also have carved rosettes. At the eastern end of the hall, right opposite the Deity, sits a beautifully carved Nāṇḍi, about 2½ feet high. The outer wall of the temple is plain except for the 3 niches on the central axial lines of the *sanctum sanctorum* and the tower which is completely in stone is also simple in construction with thin bands of stone in several tiers, every alternative band having a carved plaque in the centre of each face.

There are several other smaller temples in the village and carved figures are lying all over the place among which an image of Vēṇugôpāla is worth mentioning. Its original temple having gone into ruins, it is housed in a small tiled cell recently built for the purpose. The image is about 6 feet high and exquisitely carved and similar to the one at Bellûr, Nagamangala Taluk, in richness of carving and delicacy of workmanship. It is a pity that such a beautiful piece of sculpture is hidden up in an out of the way place like this.

PURA.

Pura is a small hamlet at a distance of about 8 miles to the south of Sorab Town. From an inscription on a vîragal standing to the south of the Somêśvara temple (E. C. VIII, Sb. 521) in the village it is seen that the place was originally called Bhavyapura. The temple is a small Hoysala structure facing east and consisting of a garbhagriha, a sukhanâsi and a navaraṅga with a porch attached to it. All the doorways are nicely carved, the front entrance door being the best (Plate XVIII, 1). There are perforated screens on either side of the sukhanâsi doorway as usual (Plate XV, 2). In the two end bays of the navaraṅga nearest the sukhanâsi are 4 niches, two facing each other and one on either side of the doorway. Commencing from the left these contain in order the images of Saptamâtrikâs, Umâmahêśvara, Châmunḍêśvari and Viṣṇu with the attributes of padma, chakra, śaṅkha, and gadâ. An image of Virabhadra and one vîragal are also kept in the navaraṅga. The lintels over the garbhagriha and sukhanâsi have Gajalakshmi carved on them; while an image of Sarasvatî is carved over the navaraṅga doorway.

The porch has a raised bench with a stone railing along its sides, the outer surface of which is decorated with small turrets. The walls of the temple are plain but for a central carved band which runs all round the structure. The tower is very simple and devoid of the finial.

The most interesting fact about this temple is that the sanctum does not contain the Liṅga usually met with in all Īśvara temples.

Riding Image. Over the pāṇipīṭha or pedestal stands a bull on the back of which sits Sômêśvara wearing 'nâgakunḍalas' in his ears and holding trisûla, ḍamaru and kapâla, in three of his hands, while the fourth, which is the right front hand, is in the abhaya pose. The Hoysaḷa crest which is built in brick and mortar in front of the gôpura is of a later date. To one side of this a figure holding a bell in his hand is also carved. A figure similar to the main image in the garbhagriha is carved on the slab placed in front of the Hoysaḷa figure.

BELGAMI.

TRIPURÂNTAKÊŚVARA TEMPLE.

The temple of Tripurântakêśvara is situated in the north-east of the present village of Belgâvi or Belagâmi about three furlongs north of the Kêdârêśvara temple. The neighbourhood which was formerly overgrown with thick jungle has now been cleared and the temple has been considerably repaired in recent years, which saved it from complete ruin.

Situation. The building, as it now stands, is a double temple with two parallel shrines facing east. The south hall which is a maṇṭapa opens on the south and on the east it is connected by a doorway with the north hall which has walled sides. A porch is standing on the east of the south hall while the corresponding basement to the east of the north hall is bare. To the north of the north hall is another shrine facing directly south; while to the south of the south hall is an entrance to the south pavilion.

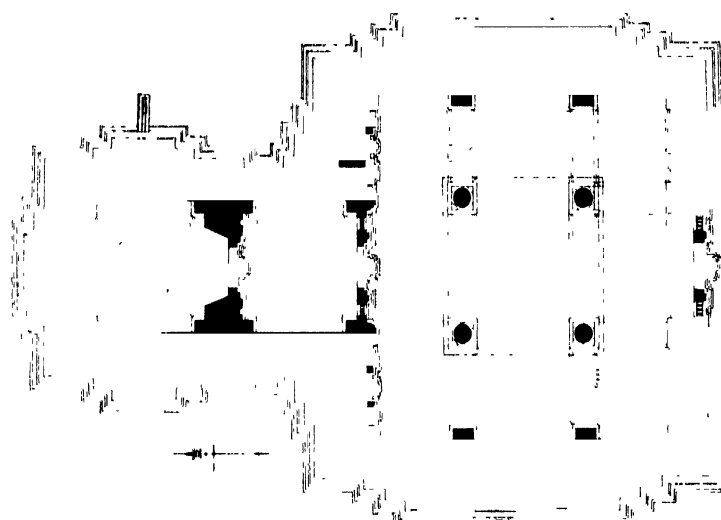
General Description. The structure, as it now stands, is complicated. The major part of the building consisting of the northern half, the south shrine and the central part of the south pavilion show high class work; whereas the outer aṅkaṇas of the south pavilion and the porch are so inferior that they can never be attributed to the same architectural period. A close study of the detailed features suggests the following course of development:

History. The north portion is the major part of the original temple which faced south. On the south side, a few feet away, was a beautiful pavilion borne on four round



SOMESVARA TEMPLE
PLA SOUVENIR

1. (p. 57)



SIVA TEMPLE
PLA SOUVENIR

2. (p. 65)

pillars with eaves, brackets and sculptures complete. This was separate from the main building as is the case with the pavilions at Belur and Halebid. We can imagine that in the space between the pavilion and the main building steps led up from the east and west. The main shrine of Tripurāntakêśvara, however, faced east with Vishṇu in the north shrine. There was also a shrine to the south of the main shrine and facing the pavilion. The building whose door frames and pillars and sculptural work generally have a close resemblance to the earliest work at Belur and Halebid was very probably constructed about the reign of Viṣṇuvardhana. The differences in plan, design and sculpture between the Kêḍârêśvara and Tripurāntakêśvara temples lead us to think that there must have been an interval of at least 30 or 40 years between the construction of the two temples.

At a later time, probably in the 2nd half of the 13th century, some alterations appear to have been made. The pavilion was given additions and enlarged into a mukhamanṭapa serving for both the shrines and a porch was put up to the east of this manṭapa balancing with the porch of the main shrine. This latter, however, has now disappeared.

The basements and outer walls of the temple have in later times been so reset that many of the stones are not in their original positions.

Basement and Platform. However, it is pretty clear that a platform ran around the temple following its contour. Above it was the basement. The basement of the north portion of the temple has a plain cornice but that around the manṭapa is of rude workmanship with a roughly shaped railing. On the face of the basement ran once a long frieze of sculptures. Some of these stones are built into the platform also. A few of these sculptures may be noticed here commencing from the north basement and running clockwise. The subjects are taken from the Pañchatantra, Rāmāyaṇa, etc., (Plate XIV) and are interspersed with numerous obscene figures of men, women and donkeys and monkeys sexually mixed up and scenes of perversities and rape being repeated.

1. A man of destiny persecuted by serpents and elephants is venerated by them. His identity is uncertain.

2. Serpents shade him while he sleeps and birds bring him food.

3. Two swans lift up into the air a garrulous tortoise who opens his mouth, falls to the ground and is killed. (Plate XIV, 2 a).

4. A man saves women from being molested by a bear in a forest.

5. Ladies with sticks, dancing.

6. A jackal who attempts to lick the blood of two butting rams is killed by them (Plate XIV, 2 b).

7. A crocodile abducts a monkey who, however, escapes and laughs at the crocodile (Plate XIV, 2 c).

8. He-ass and woman.

9. She-ass and man.
10. Râma piercing the seven palms.
11. Râma killing Vâli.

The outer wall on the south and north of the whole temple has been almost completely destroyed. Its rebuilding in recent years is ugly and of little value for this study. Originally each shrine appears to have had an outer niche on its three walls, each of which contained an image. All these have now disappeared except a much damaged group of a fine Mahishâsuramardinî on the north-west wall of the temple. Each of the shrines must have had a stone tower; but no traces of these now remain.

Back view of the Temple.

The north porch has now completely disappeared and of the south one, only the pillars and beams remain.

The maṇṭapa is a square-pillared hall open on the south and east. On the sides a low stone bench with a railing edges it. It has entrances on all the four sides. Its central ankaṇa or square is formed by the original pavilion borne on four pillars with eaves, ceiling, etc., complete in itself. To it two other sets of squares have been added, making the present maṇṭapa.

Mantapa.

Even a hasty glance would point out that the artistic rounded pillars of the pavilion, which must have borne bracket figures originally, are of a different kind from the poorly finished indented square-shaped and 16 sided pillars of the outer squares. The latter are mere imitations of the fine pillars of other Châlukya structures.

All the ceilings are quite plain except that of the original pavilion. The latter has a flat padma borne on a square architrave on which are carved the exploits of Hanumân as described in the Sundarakâṇḍa and the battle between the heavenly hosts led by Indra on an elephant and some elephant-riding enemy. The leader of the gods, Indra, is also on an elephant and is followed by the Dikpâlakas and the hosts of Śiva. The scenes in which Hanumân discovers Sītâ and the one in which he wields his burning tail are unusual in Hoysala sculptures.

The doorway of the south shrine is a fine piece with detailed carvings containing on each jamb three vertical bands of scrolls and flowers, dancers, and intertwined nâgas. (Plate XIV, 1.)

South Shrine.

Some of these are very similar in design to the bands of the garbhagriha doorway of the Belur temple. The lintel has a fine Gajalakshmi. Inside the cell is a small lînga on a low pedestal and behind it is now kept a seated Sarasvatî image with only one of its four hands remaining and holding a goad. Its slim waist, high breasts, erect back and other features suggest a similarity with the Môhini image on the Belur pillar and point out its date as 1100 A.D. We do not know from what temple it came.

The doorway leading to the navaraṅga from the south resembles closely the doorway of the south cell and is probably the work of the same artist. On either side of it is a Śaiva dvârapâla, 4½ feet high. These images are elegantly shaped and expressive and do not show the exaggeratedly prolific beaded work seen in the dvârapâlas of the Hoysaḷêśvara temple at Halebîd.

On the outer side of each dvârapâla is a perforated screen with four vertical scroll bands containing a dancing figure in each convolution. Above this wall is a portion of the old eaves visible under the newly constructed roof above it.

The navaraṅga is a square hall of four pillars. These latter are of the rounded pathé-turned form and each face of the base of each pillar is ornamented with a fine canopy under which is a dancer, a lady, Umâmahêśvara, Viṣṇu's avatâras, etc. Two of these, particularly, are finely posed, namely: lady musician, and Bali and Vâmana.

In the east part of the navaraṅga is a large soap-stone bull whose mouth wears an unusual grin.

The doorway of the main shrine is a beautiful piece of workmanship. The jambs have Rati and Manmatha on one side and a deer-headed (?) deity with consort on the other. On the outer side of each jamb is a beautiful pierced screen of intertwining nâgas. These screens are perhaps the finest in the Mysore State. On the outer side of each screen is a lady attendant finely poised. The lintel is magnificently carved with the figure of Śiva dancing as Gaḷâsuramardana in the centre flanked by Brahma and Kumâra and Gaṇêśa on the right and Viṣṇu as Kêśava, Garuḍa and others on the left and surrounded by his attendants, gods and the Dikpâlakas. The central figure, particularly, is finely shaped and is in an active vigorous pose.

The sukhanâsi has 'a Chandrasîlâ' or Moon stone. This feature exists in Belur but disappears from later Hoysaḷa temples. In the cell is a medium sized 'pîṭha' with a flat-headed lînga.

An open sukhanâsi leads to the north cell whose doorway is also fine, but inferior in workmanship to the other doorways of the temple. Among its sculptures may be noticed a row of mythical animals. In the cell is a mutilated image of Viṣṇu as Kêśava (total 6½ feet high). The front hands and legs are broken. But it is well proportioned and appears to come from about 1100 A. D. Consorts and attendants flank it on either side, while the ten avatâras appear on the tōraṇa. The god is nimbate. Since the image appears to come from a time before the conversion of Viṣṇuvardhana by Râmânujâ, its presence is interesting in connection with the early religion of the Hoysaḷa dynasty.

In the navaraṅga are five cells which have lost their original images. Behind one of the south screens, however, is an elegantly carved Saptamâtrikâ panel with the Seven Mothers only, seated in a row.

The absence of the Hoysala crest is noteworthy and suggests that the temple was built in the last days of Vinayâditya or the early days of Ballala I. Very probably, the sculptors who constructed this temple were transferred to Belur by Vishnuvardhana for building the Kêśava temple.

KÊDARÊŚVARA TEMPLE.

On the way from Shiralkoppa to Belgâvi village at almost the south-east end of that place near the tank bund is the temple of Kêdârêśvara with its connected buildings. It must have been formerly in the midst of a well populated part of the old town since in its neighbourhood especially, on the south and west, there are many ruined brick and stone foundations and basements.

The temple is a medium sized structure almost entirely of soap-stone and is a fine specimen of late Châlukyan or early Hoysala architecture. It has comparatively few sculptures and its architectural members are well shaped and tastefully ornamented. Though it is not so high or large as the temple of Kaiṭabhêśvara at Kubatur, it is of nearly the same type except for the fact that it is a three-celled or trikûtâchala structure, while the former is unicelled.

The temple appears to have been built by Udayâditya or Vinayâditya Hoysala who was a vassal governing the Banavâsi 12,000 under Châlukya suzerainty. The only subsequent alteration in the temple appears to be the formation, in very recent times, of the easternmost ankanas into a shrine for Nandi by putting up an ugly earthen wall and closing up the eastern passage to the maṇṭapa. It is probable also that the neighbouring Prabhudêva temple was built about the middle of the 13th century and the mahâdvâra, a little later.

As usual with this style the temple which mostly follows the indented square pattern has a platform following its contour. The latter is now imbedded in the earth with only its top visible.

Outer view.

The basement which has 4 cornices is simple and plain.

The monotony of the wall line is removed by the addition of plain squarish pilasters and of a row of turretted canopies tastefully placed in the panels between these pilasters. These turrets are also of the indented square type with stone śikhara and kalâśas.

The three large towers or vimânas are similar in form to those on the walls, having three tiers of square turrets with square śikhara and round stone kalâśas. The front face of each has a projection over the sukhanaśi which has a Saḷa group on

Towers.

top and a kīrtimukha in front. The Śaḷa group of the north tower is found in a half-worked condition near Prabhādēva's temple; while the panels of the kīrtimukha are all empty. They appear to have been grand pieces of sculpture with the eight Dikpālakas around the horse-shoe, dancers and musicians on the base and luxuriant floral ornamentation springing out of the mouths of the lion heads and the makaras. The western kīrtimukha is perhaps the grandest of the three and the western tower is slightly higher than the other two. Some of the interesting figures on the towers are (from the south east, clockwise): Bhairava, Tāṇḍavêśvara, Umāmahêśvara, Ugranarasimha, Varāha.

The basement of the maṇṭapa is very similar to that at Kubatur having from the bottom a row of flowers, a cornice with small kīrtimukhas, a row of pilasters with curvilinear stepped pyramids or towers and a railing of double round columns with intervening figures of dancers and drummers and creeper scroll on the top edge with varied flowers, birds, animals, wrestlers, dancers, etc., in the convolutions.

Mantapa.

The eaves which project around the maṇṭapa only have imitation woodwork on their underside with floral ornamentation. They have the usual elegant 'S' form.

Above the eaves is the parapet formed by turrets with a frieze of lions and elephants. On the śikharas of the turrets are kīrtimukhas with the sculptures of various gods like (from the east clockwise): Tāṇḍavêśvara, Bhairava, Kêśava, Nāṇdikêśvara.

The maṇṭapa is an indented square-shaped pavilion originally open on all sides except the west where it is continuous with a navaraṅga of four pillars. But since no wall intervenes between the maṇṭapa and the navaraṅga, a pleasing effect is produced by the feeling of roominess in spite of the small proportions of the buildings. In the navaraṅga are six niches one of which only contains the original sculptured piece, the Saptamâtrikâ group. Some stray sculptures are stored in the other niches. At the east end of the maṇṭapa in a recently built shrine is a large Nāṇdi bull.

The outer ring of pillars is composed of 16 sided, fluted and well polished pieces, while the inner pillars are of the polished round lathe-turned type with the bell moulding more or less ornamented with leaf shapes. The pillars between the navaraṅga and the maṇṭapa are the best-worked. The capitals are all simple, while the beams have all of them friezes of flowers on both their faces.

The ceilings are all flat and divided into squares, each one of which contains a finely carved flat lotus. The central ceiling of the maṇṭapa, however, has Tāṇḍavêśvara in the centre surrounded by the eight Dikpālakas, while one of the ceilings in the navaraṅga has a large padma, five feet in diameter.

A comparatively plain, but typically Châlukya doorway with Gajalakshmi and high towers on the lintel and architrave leads to the south cell where there is a small narrow-headed liṅga on a low base.

Cells.

A similar doorway on the north admits us to the north cell in which is housed an image of Viṣṇu standing as Kēśava with the daśavatāras on the tōraṇa.

The west cell only has a sukhāṇṣi whose doorway is flanked by perforated screens of a simple design, while the lintel bears a fine group with Śiva standing attended by Brahma, Viṣṇu, Gaṇēśa, Śaṇmukha, etc. It looks as if the insertion of this doorway was an after-thought. The western cell doorway is similar to those of the south and north cells. In the garbhagṛiha on a low pīṭha is a medium sized round-headed liṅga.

Prabhudēva's temple is a smaller trikūṭāchala type situated to the left of the main shrine. It has also an open mukhamanṭapa, a small navaraṅga and three garbhagṛihās. The back walls are decorated with a horizontal frieze of flowers in the middle of the wall; while the front basement and railing have a similar ornamentation. The pond-shaped manṭapa is plain and has on the benches a series of cylindrical pillars. The inner four pillars of the manṭapa are of the bell-shaped kind. The navaraṅga doorway shows good workmanship though the images on the lintel and the simple flowers of the perforated screen are all covered with lime-wash. On either side of the navaraṅga doorway is a towered niche which must have contained Gaṇēśa on the right and Mahishāsūramardīnī on the left. Both these images are now absent. The navaraṅga is narrow and pond-shaped with square-planned pillars imbedded in the walls. The south and west shrines contain round-headed liṅgas while the north one has a figure of Virabhadra of perhaps the 17th century.

Prabhudeva's Temple.

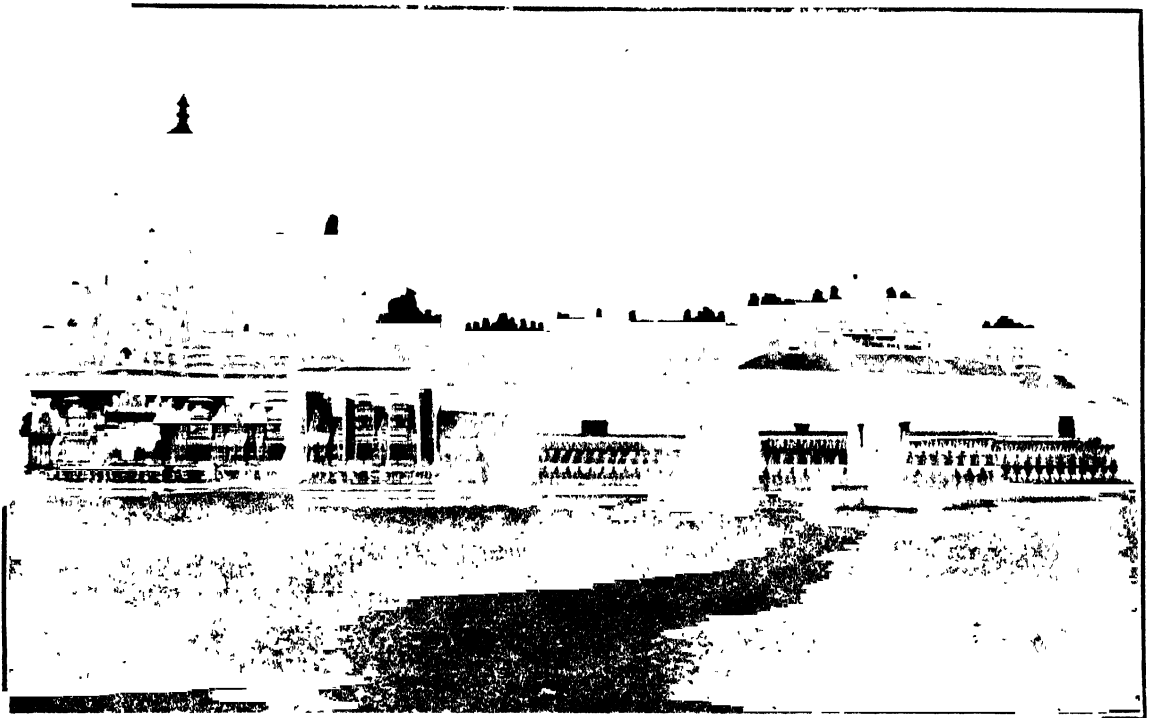
Directly opposite to Kêdârēśvara is a soap-stone mahādvāra which must have given admission to the temple compound in the Hoysala days.

To the south of the main temple is a ruined building built at about the same time as Prabhudēva's temple and perhaps used as a temple or a manṭapa.

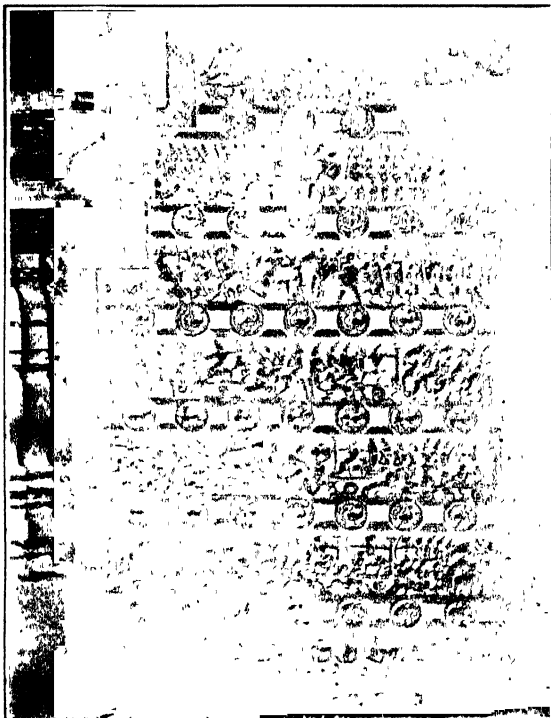
In the compound are numerous inscriptions dating from the time of Vikramāditya VI to the days of Chāmarāja Wodeyar IV of Mysore. In front of Prabhudēva's temple is an octagonal temple.

PAÑCHALINGĒŚVARA TEMPLE.

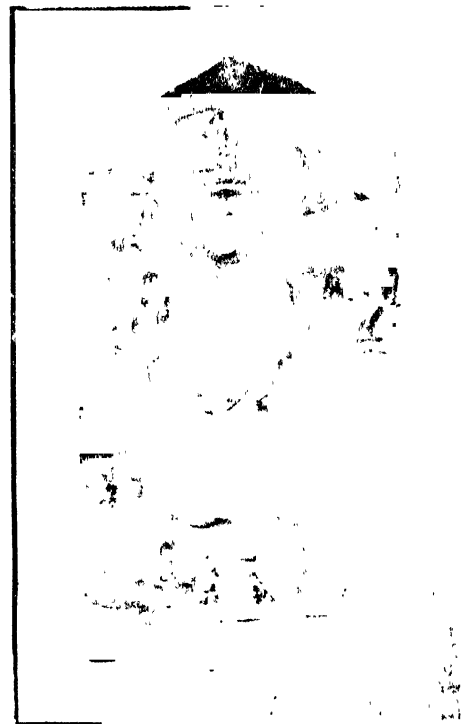
The Pañchalingēśvara temple, though small, is endowed with a sense of largeness in everything connected with it. The garbhagṛiha doorway is lofty, the dvārapālaka figures said to have stood here before, but now found in the museum at Bangalore, are large and the liṅga inside is also huge. The temple necessarily



1. KATTABHESVARA TEMPLE AT KUMBATUR. SOUTH VIEW (p. 19).



2. SOMESVARA TEMPLE AT BANDANIKE.
CARVED SCREEN (p. 66).



3. PANCHALINGESVARA TEMPLE AT
BELGAMI: UMAMAHESVARA FIGURE (p. 65).

must have been much larger than what it is now, as it is stated to have been the seat of Kâlâmukhî Brahmachâris containing a Sanskrit academy in which several students received their education. Unfortunately only the garbhagriha and sukhânâsi are now standing and the front maṇḍapa which differs from the garbhagriha both in scale and treatment is apparently a later addition. The sukhânâsi doorway is very well carved and the ceiling is unusually high. Among the figures lying in the vicinity of the temple is one which deserves special mention. The figure of Umâmahêśvara with which a legend is associated by the local people (*vide* Report of 1911) is an exquisite piece of sculpture (Plate XVIII, 3). The clear-cut features of the body, the gracefulness of the pose, the absence of the excessive ornamentation which is a characteristic feature of Hoysala sculptures and the shape and treatment of the head-dress indicate that it may belong to the pre-Hoysala period and possibly be ascribed to the 10th or 11th century A. D. This interesting specimen deserves to be carefully preserved from damage.

UDRI.

Udri is situated at a distance of 6 miles to the north-east of Sorab Town. This is called Uddhura, Uddhare and Uddharâpura in inscriptions, and described as the principal defence and treasure house of the rulers of Jiddulige Nâḍ which was one of the *Kampanas* of the Banavâsi kingdom during the time of king Vîra Ballâḷa. The place must have been an important one in ancient times as can be seen from the traces of its fortwalls, and numerous inscriptions, vîragals and temples found inside it. Pieces of carved stones are scattered all over the village and in the pond. The village even now presents a neat appearance, several of the houses having gardens of fruits and flower plants attached to them. Several images of a female figure of almost life size with the right hand raised and the left hanging down holding a water pot are lying scattered at the entrance to the village. These may perhaps be another form of Sati stones. There was not a soul in the village at the time of inspection, the whole village having migrated to a neighbouring village to attend a jâtra festival.

There are several temples in the village all of which are in ruins. The most important monument of these (Plate XV, 3) is the Sîvâlaya situated at the north entrance to the village.

Sivalaya.

It consists of a garbhagriha, a sukhânâsi, and a navaraṅga. (Plate XVII, 2.) There are 2 niches, one on either side of the sukhânâsi doorway. The right niche has a figure of Shaṇmukha, while the left is empty. By the side of the left niche in the navaraṅga there is a figure of Yakshiṇî holding a lotus in her right hand ; her left arm is missing. In front of Shaṇmukha there is a liṅga with a small Basava facing it. The Gaṇapati figure which was probably in the empty niche is now kept in the garbhagriha against the wall.

In the sukhāṣi the Saptamātrikā images are kept. The lintel over the garbhagriha is not carved, and that over the sukhāṣi has a seated Jain image. The panel over this lintel has a standing Jain figure with chauri bearers and attendants. This as well as the presence of the Yakṣiṇī figure, already referred to, go to show that this must have been a Jinālaya at first, which was later on converted into a Śiva temple. This is perhaps the Jinālaya referred to in the inscription stone standing near it (E. C. VIII, Sb 140) which states that the structure was constructed in the year 1197 A. D. The perforated panel with Śaṅkara carved in the centre placed above the navaraṅga doorway seems to be a later addition probably substituted at the time of its conversion. The pillars of the navaraṅga are beautifully carved and the ceilings are all flat and plain except the central one which has a giant flower with innumerable long petals covering the whole space. The outside of the temple and the tower are plain and the finish is quite modern and ugly.

Besides the above there are two more Īśvara temples in the village both of which are completely in ruins.

Another temple in the village is dedicated to Lakṣmī-Nārāyaṇa and consists of a garbhagriha and a sukhāṣi. The lintel over the garbhagriha door has Gajalakṣmī carved, while that over the sukhāṣi has the figure of Vṇugôpāla. The image inside is a good piece of Hoysala art in a sitting posture with the attributes : śaṅkha, padma, gadā and chakra and Lakṣmī sitting on the lap.

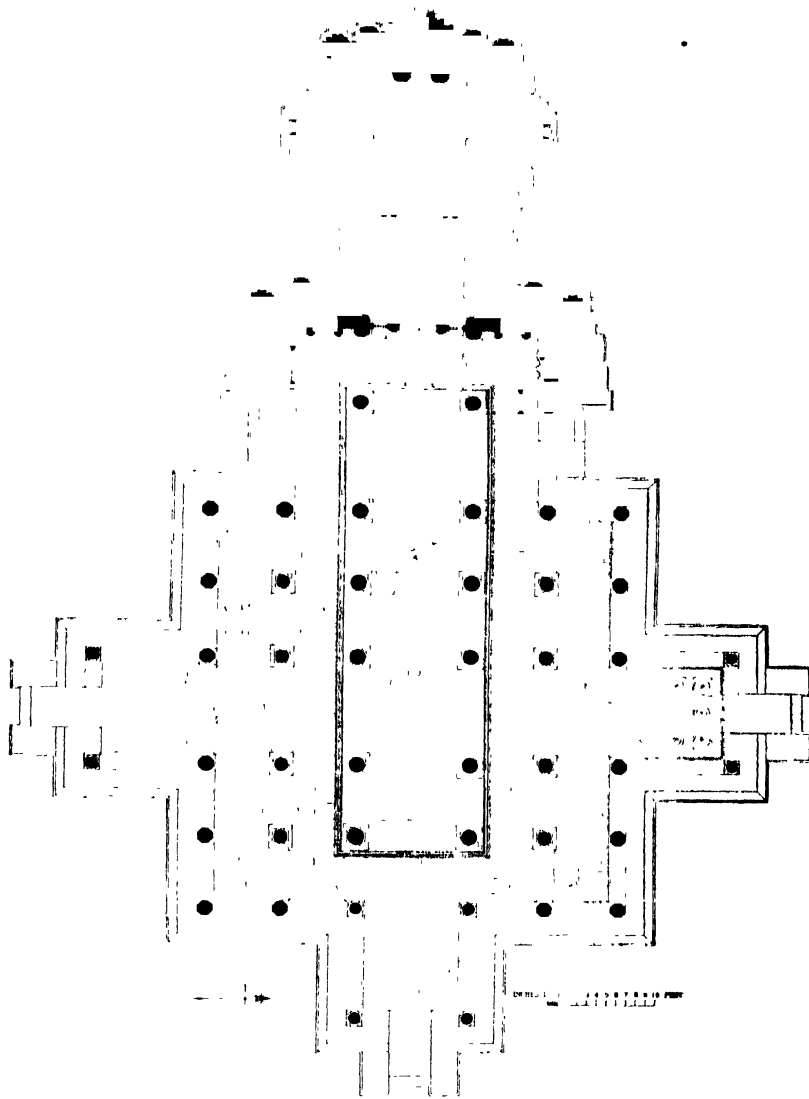
BANDANIKE.

Bandanike, which is described as the capital city of the Kādamba kings of Nāgarkhaṇḍa, must have been a prosperous town in the 11th and 12th centuries. The ruins of the city cover an extensive area the whole of which is over-grown with thick forest harbouring wild beasts. The most important of the monuments found here have been noticed in the Archaeological Report for 1911 (Para 41).

Among these the Jain Basti is the earliest having been mentioned in an inscription, dated 918 A.D., the Trimūrti temple is the largest and the Sômesvara temple,

Three Temples.

called Boppêśvara in the inscription standing near it, is the handsomest. The basti was restored and the front maṇḍapa added by one Boppa Śeṭṭi about the year 1200 and in 1203 A. D. some more devotees granted endowments to it for its maintenance. No definite date for the construction of the Trimūrti temple can be ascertained but by comparison of the style and treatment, it may be assigned to the same period as the Sômesvara temple, i.e., to about 1160 A.D. This last temple contains two carved screens fixed on either side of the front door, which show admirable workmanship (Plate XVIII, 2). Fortunately both of them are still in good condition though one of them has cracked from top to bottom. As these are rare specimens of perforated work, it would be well if at least this temple is



KAITABHĒSVARA TEMPLE
KIBBIUR-SORAB TALUK

(p. 49).

cleared of all vegetation and preserved from further deterioration by means of all protective measures necessary.

Besides the above there are three more temples : one dedicated to Banasankari, one dedicated to Śiva and the other empty. The Śiva temple is called Sahasraliṅga temple but the inscription standing near it calls it Sômnêśvara. All these are in ruins and not interesting architecturally.

KITTUR.

HEGGADDĒVANKÔTE TALUK.

To the north-west, about a mile away, is a fort about 100 yards by 100 yards, with a mound formed by a collapsed mud wall with a moat. Inside is a large foundation called the Pâllegâr's Palace. To its east is a small Basava temple with a Basava standing on an octagonal pillar with the engravings of Kâlî, Bhairava, Tāṇḍavêśvara, Naṇḍîśvara, Châmunḍâ, Vaishnavî, Durgâ and two Bhṛīngis riding on the shoulders of two women. Near the door is a slab on which a man, his lady and child are marching with a swordsman behind them, his sword being uplifted. These sculptures appear to be of the Pâllegâr times. To the left of the road to Marali is a mound formed by the fallen west gate near which is a slab of granite, 4' × 2' bearing a Kannaḍa inscription of nearly 17 lines. It is in modern 17th century characters and mentions the name of Śṛīṅga Nâyaka in the 3rd line.

To the north of the town is a lane called the 'Xallôṇi' leading to the Jiyâra village. Its floor is strewn with pieces of old large size bricks. A water course by its side shows the ground, about 2' below, to be full of pottery, bricks, etc., which are at least 800 years old, if not older. In the field belonging to Deva-Chandrayya is a shrineless Basava called 'Naḍu-kôri-Basava' near which is a Nâyak's image (4' high) with dagger in his right hand. Round granite pieces are found nearby showing Châlukya or Hoysala connections. Nearby is also a liṅga which is, perhaps, at least 1,000 years old. The Basava is certainly not of the Hoysala times : it is plainer and perhaps, also, 1,000 years old.

The field to its south is pointed out as the old 'Sûle-gêri'. To its south-east is a field called 'Lachchi-hola' in a corner of which a pit was sunk. Here at a depth of 1½' only was found a row of bricks fallen on the broad end, evidently of a collapsed wall. These bricks measured 12" × 6" × 2" and are probably of a smaller kind than the larger ones measuring 16" × 9" × 2½" or 3" said to be found in the Sûle-gêri and 'Basavanaguḍi hola'.

The Râmêśvara temple is a structure of moderate size mostly reconstructed in the early part of the 19th century, but having some old

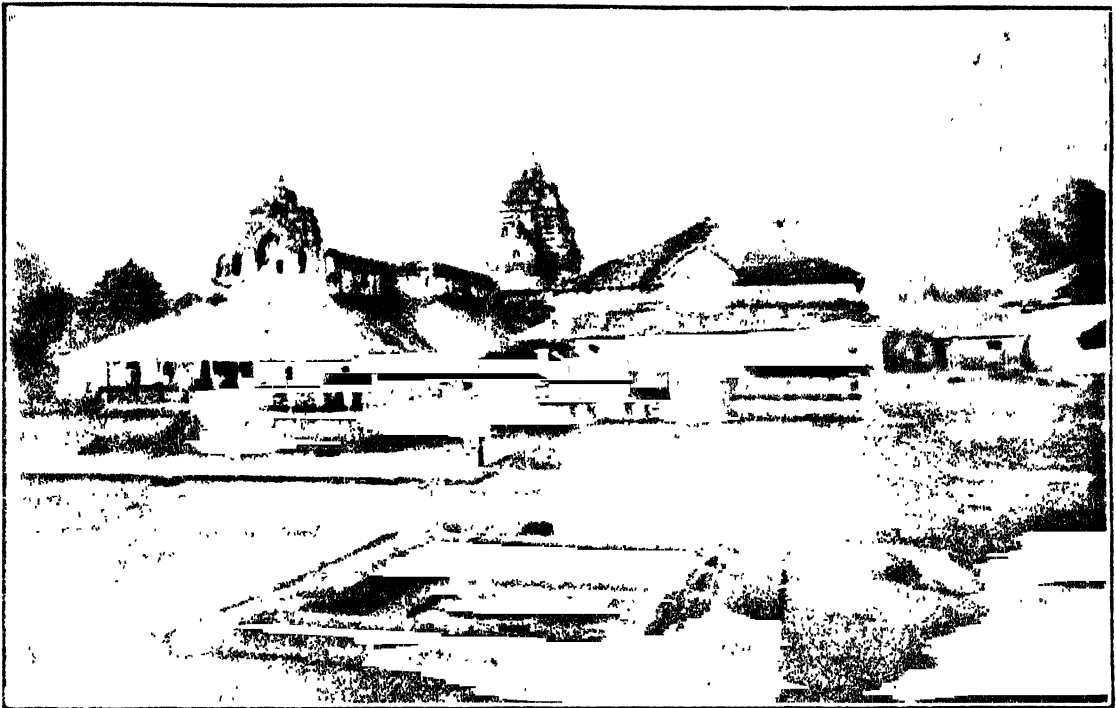
relics. The building stands in a walled court-yard (130' × 100') and has a garbhagriha, a sukhanâsi, a six-pillared navaraṅga, a small mukhamanṭapa and a Dēvi and Nāṇḍi shrines. The garbhagriha (8' × 7') which is plain and of granite stone, has a large black līṅga (2' 3" high). The sukhanâsi (7' × 7') contains a small Basava of the 19th century. Its doorway is plain with modern dvārapālas. In the navaraṅga are kept Nāgas, Gaṇapatis, etc. But the most ancient image among them is that of Mahishāsuramardīnī, a relief figure, 4' high, standing on a buffalo's head. The pose is very much like that of a similar figure in the temple at Nāṇḍi, while the form of the body is like that of the Bhairavī figure in the Kōlāramma's temple at Kolar. The image wears a kirīṭa and shorts and holds horn (?), chakra, śaṅkha and kaṭihasta.

ARASINAKERE.

Near Chaṭṭṇahallī, about 10 miles south-west of Mysore, is situated this village with a small silted up tank and a temple of Mahadēvēśvara. About quarter of a mile directly to the east of the village runs a water course, silted up and choked in several places, which appears to have cut deeply into the ground in the past, ultimately emptying itself into the Kapinī river near Rāmapura. About 10' below the ground level, there appears to be a bed of pot-stone rocks. One of such rocks was probably jutting out prominently in the path of the water course. It is possible that the Bull on the Chāmuṇḍī hill suggested that its pair should be carved out of this rock.

At present, in the midst of the ploughed fields, we notice a large oval hollow (about 18' to 50') in the centre of which is a smaller hollow filled up with silt. Here about 10' below the ground were visible the top of the forehead of a roughly-worked large stone bull and its two short horns, each of about 3' 7" in length and 1' 9" in diameter at its base. The ornamental band encircling the root of the horns is about 3' 9" in diameter and 9" in width. (Plate XII, 2.)

As only a foot of the sculpture was visible, enquiries were made to collect more information. About 20 years ago, Śivapāda-svāmi, the popular Jaṅgama of Mysore, had, it appears, with the permission of the Jahagīrdār Sardar Gopal Raj. Urs, excavated here and disclosed to view the Bull's ears, eyes, snout, hump and part of the body. According to tradition, it is said that the feet of the bull have not been carved out of the living rock and that the sculptor Ḍakaṇāchāri left the work thus unfinished, leaving even his tools on the spot. On a little excavation, two unfinished ears, each of the length of 3' 6" and of the width of 1' 6" at the base, were unearthed.



1. MADHUKESVARA TEMPLE AT LAKKAVASI. FRONT VIEW (p. 52)



2. MADHUKESVARA TEMPLE AT BANAVASI
MADHAVA FIGURE (p. 52).



3. RAMESVARA TEMPLE AT KUPPAGADDI
INTERIOR VIEW (p. 56).

PART III—NUMISMATICS.

SOME VIJAYANAGAR COINS—(*Continued*).

SADĀŚIVARĀYA, 1542-1570.

(PLATE XXI—1)

Type A :—**Lakshminarayana.**

(a) GOLD VARĀHA.

1. Ai . 45 Wt. 52·6.

Obverse :—Vishṇu and Lakshmi seated on raised seat.

Reverse :—Three line Nāgarī legend with interlinear rules.—

Śrī pra t̃a
pa Sa dā si
va rā ya

2. Ai . 45.

Obverse :—Similar to No. 1, but fainter.

Reverse :—Similar to No. 1, but the third line reads :—

(Rā) ya ru

(b) GOLD HALF-VARĀHA.¹

3. Ai . 4 Wt. 25·6.

Half Varāha similar to No. 1.

Sadāśiva Rāya's Varāhas are often confused with those of Sadāśiva Nāyak of Ikkeri. The emperor was a Vaishnava and his coins generally have on the obverse Vishṇu and Lakshmi with conch and discus ; while on the reverse there is invariably the title ' Rāya ' and often the word ' Pratāpa. ' The Nāyak, though a very broad-minded ruler, was a Śaiva by birth and his coins have Śiva and Pārvatī with trisūla, damaruga, etc., and only the legend ' Śrī Sadāśiva ' on the reverse. On some Vijayanagar specimens, ' Rāya ' becomes ' Rāyaru, ' the addition being due to the nominative plural termination of respect usual in the Kannaḍa language. The legend also indicates the predominance of this language at the court under the Tuluva dynasty as contrasted with the ' lu ' in Tirumala-Rāyalu which shows that Telugu rose into importance under the Āravīḍu dynasty, perhaps with the transfer of the capital to Penukonda.

¹ Ind. Ant. XXI, p. 322.

It is significant that the *de facto* ruler of the time, Rāma Rāya, did not issue coins in his own name. The military situation led the great general to assume control over the empire; but he was still loyal enough to the dynasty of his father-in-law to let Sadâśiva reign and appear on the coins and inscriptions as the sovereign of the empire.

Type B. Copper:—**Garuda.**

4. Ae.

Obverse:—Garuda kneeling to left, as on a coin of Kṛishṇarāya.

Reverse:—Three line Nāgari legend:—

Srī Sa dā
si va rā
ya ru

5. Ae.

Obverse:—In circle of dots Garuda similar to No. 4.

Reverse:—Three line Nāgari legend with double rules between the lines and each letter in a square:—

Srī
Sa dā si
va rā ya

6. Ae. Small coin.

Obverse:—Garuda seated in padmāsana with folded hands.

Reverse:—Nāgari legend as above, with 'Si va' clearly visible.

No. 4 is not found in London or Mysore. It appears to exist in Madras and is figured and described by Hultzsch.¹ No. 5 is important as it leads on to the chequered reverse types which became so common after this period.

Sadâśiva was content to reintroduce the Lakshmînârāyaṇa and Garuda types, the former of which was for a long time in disuse. His name would show that the Tuluva dynasty became pronouncedly Vaishṇava only after it rose to power and in its more humble days, it was more under Smārta influence.

Rangachari and Desikachari² attribute a coin with 'Lion' (Horse?) passant to left on the obverse and an uncertain Nāgari legend on the reverse to Sadâśiva Rāya. It is difficult to read the legend as 'Srī Sadâśiva Rāya.' The coin figured by them is more probably a provincial issue.

¹ Ind. Ant. XXI, p. 322.

² Ind. Ant. XXIV, p. 25, No. 6.

THE ĀRAVĪDU DYNASTY.

TIRUMALARĀYA, 1570-73.

Type A:—**Sri Rama.**

(a) VARĀHA.

7. Ai. . 45. Varāha Wt. 51·6.

Obverse:—On raised seat meant to be a throne,¹ Śrī Rāma is seated wearing tall crown or kirita, with Sītā seated by his side to the left and Lakshmaṇa standing behind the throne to the right. Lakshmaṇa has a strung bow on his right shoulder and his hands are joined in devotion. Rāma's right hand is in the abhaya mudrā or attitude of reassurance.

Reverse:—Three line Nāgari legend with interlinear rules:—

Śrī Ti
ru ma la rā
ya lu

8. Ai. Varāha.

Obverse:—Very low relief, in dotted border similar to No. 7. Lakshmaṇa holds the bow in his left hand and is nearly hidden by the margin.

Reverse:—In dotted border with creeper in front stands Hanumān to left with hands joined and tail raised up.

The unusually low and faint relief shows that this specimen came from a mint different from that of No. 7.

(b) HALF-VARĀHA.

9. Ai. Half Varāha. Similar to No. 7.

Tirumala's Varāhas bear on the obverse a group which evidently stands for the coronation of Śrī Rāma with only Rāma, Sītā and Lakshmaṇa.

After Sadāśiva's death in 1570, Tirumala Rāya found it necessary for military reasons to make Penukoṇḍa his capital. He thus transferred himself and his empire from the protection of God Virūpāksha of Vijayanagar to the care of Rāma-chaṇdra. Tirumala still invoked on his inscriptions Gaṇapati, Śiva and Viṣṇu, and had always the old imperial colophon 'Śrī Virūpāksha' in Kannaḍa.² Yet owing to the resistance offered by Penukoṇḍa to the Moslems combined with the influence of the Śrī Vaishṇava teachers and possibly the choice of Rāma as the special deity

¹ Ind. Ant. XX, p. 307; E. C. S. I., No. 182 figures one of these coins but the legend is read incorrectly. (= Elliot: Coins of Southern India).

² C. C. Krishnamacharlu in the Ind. Ant. 1915, p. 225.

of the emperor, he introduced Râma on the coins. It is likely that the tradition about the Râm-Taṅkas said to have been minted at the coronation of Râma, may have led to the issue of a large number of new Râma-Taṅkas¹ on and subsequent to the coronation of his devotee Tirumala Râya. As the reign of Tirumala synchronises with the revival of the worship of Râma in South India under the leadership of the Tātachâryas, it is reasonable to hold that some of the Râma-Taṅkas of good gold which are worshipped in South India were produced in the days of Tirumala and his successors. But a large number of them, especially those of silver and alloys, are imitations produced not only in the south but also in the north as is borne out by the Hindi couplet on some of them :—

Râma, Lachmana, Jânakî! May Victory be to Hanumân.

Tirumala's coins bear witness not only to the highly devotional character of the emperor but also to the fact that after Tâlikôta the Karnaṭaka Empire not only drove back the invaders but was able to recover a great deal of its territory, finances and prosperity, though its organisation might have become more decentralised and its prestige greatly diminished.

Type B:—Conch and Discus.

10. Ae. '65

Obverse:—In ring of dots, large conch to left and discus to right, with crescent moon above and sun below.

Reverse:—In linear circle surrounded by a ring of dots, dagger in centre and on both sides of it three line Nāgari legend reversed:

(cha)
la ma
râ ya

Type C:—Garuda.

11. Ae.

Obverse:—In ring of dots, anthropoid Garuḍa kneeling to left with dagger in front and conch and discus on both sides of head.

Reverse:—In double lined circle with ring of dots between them, three line Nāgari legend reversed with interlinear rules:—

Srî Ti
ru ma la
râ ya

The two copper coins No. 10 and 11 appear to be cast and are similar in make to the Madura coins of Venkaṭappa Nāyaka.

¹ E. C. S. I., p. 99.

The conch and discus are distinctive Vaishnava symbols and stand respectively for Vishnu's terrible discus or chakra named Sudarśana, with flames darting forth from it; and his conch, the Śaṅkha Pañchajanya, which he took as a trophy from the demon Pañchajana and with which he blew his triumphant blast in the hours of battle and of victory. These two emblems passed from the Kārṇāṭaka Empire to the kingdom of Madura where they appear on the coins of some of the Nāyaks. But they found a final home in Madura's feudatory and later successor for power in the south-west, Travancore. In this latter kingdom, the chakra appeared so commonly on the coins that a class of them became known as 'Chakrams,' which are still the most popular copper pieces circulating in that state.

Type D : — **Boar.**

12. Ac. '6

Obverse:—In linear ring surrounded by a ring of dots¹, boar charging to right with lifted tail and bristles on back standing on end. The boar wears girdle ornament. In field above, dagger and sun.

Reverse:—In linear ring surrounded by ring of dots, corrupt three line legend with interlinear rules in Nāṇḍi Nāgari characters, resembling Kannaḍa characters:—

Sri Ti
ru ma la
râ ya

There can be no uncertainty about the legend, though the omission of some parts of the characters makes it difficult to read.

13. Similar to No. 12 as figured by Elliot². The legend was read as "Chalam (Chalan) Tiramala taka (tanka)." The legend is correctly:—

Sri Ti
ru ma la
râ ya

The Nāṇḍi Nāgari characters have acquired a peculiar form perhaps owing to worn out old legends being copied by illiterate craftsmen or, more probably, owing to a change in the mode of writing due to the influence of Kannaḍa characters.

14. Ac. '6

Obverse:—In ring of dots, Boar to right with raised tail³ and bristles and dagger and crescent moon above.

Reverse:—In ring of dots, corrupt three line Kannaḍa legend with interlinear rules:

Sri Ti
ru ma la
râ ya

¹ E. C. S. I. No. 103.

² E. C. S. I. No. 104.

³ Elliot: Num. Gleanings, No. 11-17.

The specimen is ruder than No. 13, and the legend barbarous. Hultzsch holds that it is corrupt Kannada¹.

The boar is Âdi Varâha, the third incarnation of Vishnu. It was the famous crest of the Châlukyas. It is interesting to find Tirumala Râya reviving the old Châlukyan boar, perhaps in connection with the temple of Śvêta Varâha at Śrî Mushna. Elliot², Hultzsch and Rangachari and Desikachari³ have published several coins of the 'Chalama Tirumala' variety.

Type E:—Elephant.

15. Ae.

Obverse:—In broken linear circle with a ring of dots outside⁴, tusker elephant to left with sun and moon above and dagger in front. Four dots under a line in field below.

Reverse:—In lined circle with ring of dots three line Nâgari legend:—

(Śrî cha)

la ma

râ ya

Rangachari and Desikachari read the legend as 'Uttama Râya'. 'Chalama Râya' may be better as the title 'Chalama' appears on other coins of the boar type and of Veṅkata Râya I. Its exact significance and its attribution to Tirumala Râya are both doubtful.

Type F:—Bull.

16. Ae.

Obverse:—Bull couchant with dagger.

Reverse:—Nâgari legend 'Tirumala' reversed.

On page 25 of Vol. XXIII of the Indian Antiquary, Rangachari and Desikachari publish the coin. They read the legend as 'Uttama Râya' and explain it in a long note concluding that it refers probably to Achyuta Râya. The legend is perhaps 'Tirumala' reversed and the coin most probably the issue of some Viceroy in the Udayagiri area. The couchant bull was not a symbol of the Karnâṭaka Empire in its best days. It appears to have come with the Telugu influence from the Koṇḍavîḍu border land more than from Râmêśvaram where also it was an old device. This fact that about this time the Crown Prince Śrî Raṅga actually took Udayagiri and Koṇḍavîḍu supports the view that this type was issued by Raṅga in the name of his father after Koṇḍavîḍu was taken. That the bull in some form could still appear on the coins of the empire bears out the fact that Tirumala worshipped both Śiva and Vishnu though his personal inclination was towards Râmachandra.

¹ Ind. Ant. XXI, p. 322.

² E. C. S. I. No. 103.

³ Ind. Ant. XXIII, p. 25.

⁴ Ind. Ant. XXIII, p 25, No. 4.

*ŚRĪ RAṄGA RĀYA I, 1573-1585.*Type A :—**Venkatesa.**

17. Ai. 5 Varāha Wt. 52-8.

Obverse :—Under ornamental arch supported by ornamental pillars, god Venkaṭeśa standing to front as on a Venkaṭeśa type of Kṛishnarāya.

Reverse :—Three line Nāgari legend with interlinear lines :—

Śrī ra(n)
ga rā
ya

Śrī Raṅga Rāya I's chosen deity would appear to be Venkaṭeśa of Tirupati as he chose that god for the obverse of his coins following the model of Kṛishnarāya. The condition of the coin shows that art was still flourishing and the finances of the Empire were quite good. It was Śrī Raṅga Rāya I who evidently revived the Venkaṭeśvara series. That the Emperor was not a bigoted Vaishṇava yet is shown by his continuing the old practice of invoking Gaṇapti, Śiva and Viṣṇu in his inscriptions and using the old Kannaḍa colophon 'Śrī Virūpāksha'.¹

*VENKATĀRĀYA I, 1585-1614.*Type A :—**Venkatesa.**

(a) GOLD "VENKATARĀYA VARĀHA."

18. Ai. 45. Varāha. Metal, fair quality Wt. 52 (?)

Obverse :—Under plain arch supported by pillars of dots, God Venkaṭeśa standing to front as on a coin of Kṛishnarāya.

Reverse :—Three line barbarous Nāgari legend with interlinear double rules.

Cha la ma
Vaṇ ka ṭa
ra yā

(b) GOLD HALF-VARĀHA.

19. Ai. Venkaṭarāya Half Varāha.

Obverse :—Under ornamental arch supported by ornamental pillars, Venkaṭeśa standing to front.

Reverse :—Similar to No. 18. But the legend reads :

Vī ra
Ven ka ṭa
rā ya

¹ Bidie: Pagoda or Varāha coins, p. 47.

The Veṅkaṭeśvara types are numerous and the only ones among them which can be assigned with any certainty to any definite ruler are those bearing the king's name Veṅkaṭa Râya as distinguished from the god's name 'Veṅkaṭeśvara.' The word 'Chalama,' which is met with also on some coins of Tirumala Râya, has been explained as 'Saluva'; but its real meaning is still uncertain. The title 'Vîra' is only a reversion to the old title of Harihara I and Bukka I and would be properly applied to the last great ruler of the empire. On the coins, the form 'Veṅkaṭa Râya' always appears and not 'Veṅkaṭapati,' and there is little doubt that it refers to Veṅkaṭa Râya I who wielded real authority in South India. That the empire in his day was still prosperous is borne out by the comparatively good kind of coinage issued and the gold in the coins.

Veṅkaṭa Râya I was an able soldier and ruler. But the Shahis gave him such trouble that he had to change his capital several times. These experiences and the probable annexation of Vijayanagar by the Moslems induced the king to alter his colophon to 'Śrî Veṅkaṭeśa' in Kannaḍa. He was crowned by a Śrîvaiṣṇava guru and was himself so far a follower of that sect that, in his inscriptions, Veṅkaṭeśa is invoked at the commencement and only Viṣṇu exclusively in other places. Henceforth Śrîvaiṣṇavism became the king's religion and the ruler greatly encouraged the worship of Veṅkaṭeśa, the family god of his family gurus, the Tātāchāryas.

Type B:—Garuda.

20. Ae. 8. Large and thick.

Similar to Kṛishṇarâya's Garuḍa type but the legend is in mixed Nāgari and modern Kannaḍa characters and reads:—

Śrî
Veṅ ka ṭa
râ ya

Hultzsch attributes this type to Veṅkaṭappa Nâyak of Madura. But the use of the word 'Râya' and the close resemblance of this type to the Garuḍa type of Kṛishṇarâya points to its being an issue of Veṅkaṭarâya I.

Type C:—Hanuman.

21. Ae. 5. Smaller than 20.

Obverse:—Rude anthropoid Hanumân to left, with right hand uplifted as on Harihara's coins.

Reverse:—In ornamented square, two line Nāgari legend:—

Śrî (Veṅka?)
ṭa râ va

The figure is more like Hanumān than Garuḍa and the square on the reverse makes it contemporaneous with the issues of the Madura Nāyaks. The last letter of the legend may suggest the Mahrattas of Tanjore who also had a Veṅkaṭa Rāy. But the association of Hanumān with Garuḍa and the figure of the former closely resembling the obverse figure of the issues of Murāri and Harihara I make the coin more probably that of a Veṅkata Rāya of the Kārṇāṭaka Empire. As it is unlikely that Veṅkata Rāya II issued any coinage in his own name, the specimen has been attributed to Veṅkata Rāya I.

Rangachari and Desikachari attribute a variety with Hanumān on the obverse and a Nāgari legend on the reverse to Veṅkaṭapati and read the legend 'Śrī Veṅkaṭapati Rāya.' The same legend is read by Hultzsch 'Vīra Bhūpati Rāya.'

SRI RAṅGA RĀYA II, 1614-1615.

Type:—**Bull couchant.**

22. Ae.

Obverse:—Bull couchant as on Tirumala Rāya's No. 16.

Reverse:—Telugu legend:—

Che ka rā
ya lu

The distinctly Telugu legend and the couchant bull suggest that the specimen was issued in the Udayagiri area. It has been assigned to Śrī Raṅga Rāya II as he was generally known by his title 'Chikkarāya' or the crown prince or, better still, as co-regent. In the capacity of Viceroy, he ruled the north-east frontier as every other crown prince had to do in those days and it is not unlikely that the specimen in question was issued by him in his own name even when his uncle was still on the throne. Towards the end of the latter's reign he allowed the Viceroys to be practically independent and it would be nothing unusual if the co-regent issued copper coins in his own name as Madura was even then doing.

VEṅKATAPATI RĀYA II, 1630-1642.

Type:—**Venkatesa with Consorts.**

23. Ai. Varāha.

Obverse:—God Veṅkaṭeśa with Śrīdēvī on right and Bhūdēvī on left.

Reverse:—Uncertain.

This type was the original of the 'Three Svāmi' pagoda which even the E. I. Co. issued in its earlier days.

ŚRĪRĀṄGA RĀYA III, 1642-1655-1664.

Type A :—**Venkatesa.**

(a) **GANDIKÔṬA VARĀHA.**

24. Ai. '5 Varāha. Wt. 51·5 underweight. Much alloy¹.

Obverse :—Under arch, Venkaṭeśa as on Venkaṭarāya I's coins.

Reverse :—Fine three line Nāgari legend :—

Śrī Ven ka
ṭe sva rā
ya na maḥ

25. Ai '5 Varāha.

Obverse :—Similar to No. 24, but art poorer, pillars still elaborate.

Reverse :—Three line Nāgari legend of which only part is clear :—

śrī Va
ka ra
na ma

standing for 'Śrī Venkaṭeśvarāya namaḥ'.

26. Ai. '45 Varāha² Wt. 52·3.

Obverse :—Similar to No. 24 but a little less elaborate.

Reverse :—Three line Nāgari legend, barbarous.

On No. 24, the inferiority of the metal shows that it was issued by the Government in financial difficulties. The legend is more indefinite in character on 25; it is possible to read the legend though it is barbarous. Bidie³ reads it as 'Sri Ram, Raja Ram, Ram Raja,' which is evidently inexplicable and incorrect. The legend on No. 26 has been read by Hultzsch as 'Śrī Venkaṭeśvarāya namaḥ'; but it is very indistinct and may be read differently.

(b) **HALF VARĀHA.**

27. Ai. Gaṇḍikôṭa Half Varāha.

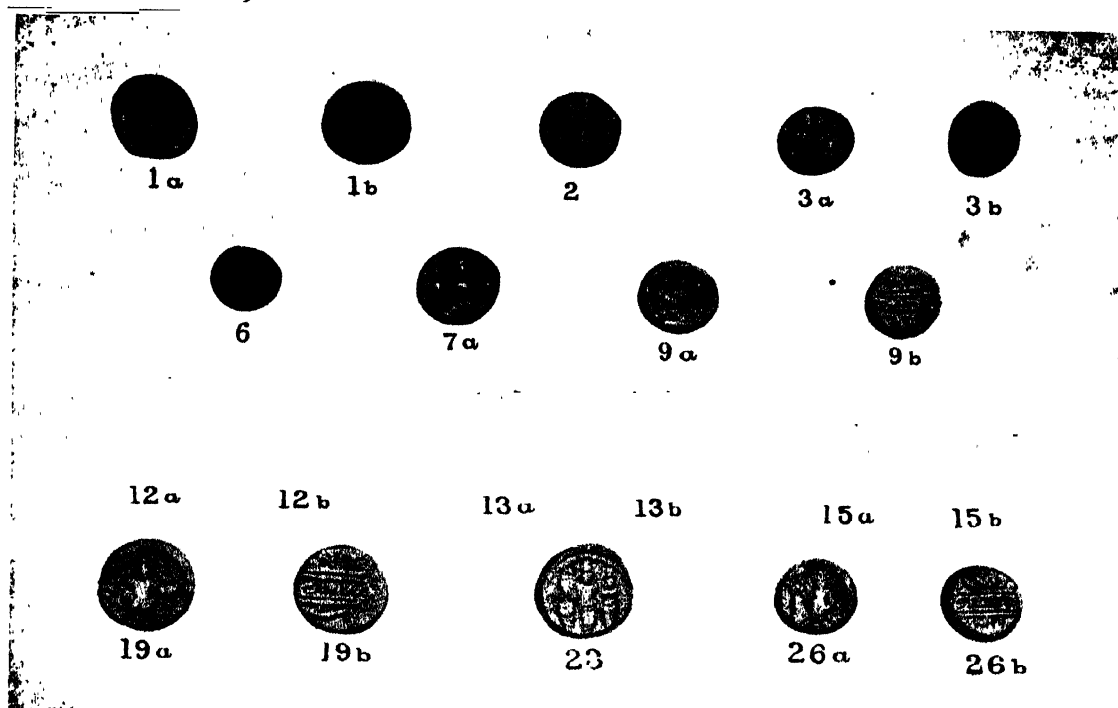
Similar to Gaṇḍikôṭa Varāha.

Subsequent to 1615, the last rulers of the decaying empire sought refuge in the great God of Tirupati and issued gold pieces in his name only. These have his effigy on the obverse and on the reverse a Nāgari legend, often an illegible scrawl : "Śrī Venkaṭeśāya namaḥ," meaning "Adoration to Śrī Venkaṭeśa." Such coins are widely used for worship in South India especially by the Śrīvaishnavas. It cannot

¹ Bidie, p. 46.

² Ind. Ant. XX 307; E. C. S. I. No. 106.

³ Bidie, p. 47.



1. COINS OF SADASIVARAYA AND HIS SUCCESSORS (p. 69).



2. SUKTI SUDHARNAVA (p. 80).

be definitely said that Venkaṭarāya I himself did not issue them in his last days. However, it continued to be issued by the local rulers until they were conquered by the Shahi armies in 1646 and later. They show a varying quality of metal, a varying standard of art and a varying clearness of legend and would appear to have been issued mostly in the days of Rāmachandra and Venkaṭarāya II. The Moslem conquerors copied it in whole or in part owing to its great popularity and later on the East India Company continued to issue its pagodas with the figure of Venkaṭeṣa on them. The Venkaṭeṣa type is generally known as the Gaṇḍikōṭa Varāha, after a fortress in the Cadapah District which was one of the strongholds of the Karṇāṭaka empire in its last days.

PART IV—MANUSCRIPTS.

MALLIKÂRJUNA'S SŪKTISUDHÂRṆAVA.

A GREAT ANTHOLOGY OF OLD KANNADA POETRY.

(Plate XXI, 2).

It has been well-known that the poet Mallikârjuna produced this work in the reign of Sôrnêśvara Hoysala. Till now only two fragmentary manuscripts of the work appear to have been known. A fresh and correct manuscript of the same work has been discovered at Belur, Hassan District, in the library of Mr. Râma Dâs, a descendant of the famous scholar, musician and poet Vaikuṇṭha Dâsa of Belur.

The Belur manuscript is practically complete except for the loss of the last chapter and does not bear any sign of the last portion having been copied out at all. The manuscript contains 62 palm leaves (size : 17" × 2") of which the right hand side of the first leaf has been lost. The title of the last or the 18th chapter which is missing is mentioned in the introductory chapter as Virôdhijaya and the first chapter of the manuscript appears really to be composed of what ought to be two different chapters, *viz.*, Pîṭhika and Samudra-Varṇanam. The first and second chapters only contain the proper prose colophon mentioning, in addition to the name of the chapter, the fact that it is a portion of the work called 'Kāvya-sâra' composed by Mallikârjuna. At the end of each of the other chapters only the chapter name is given.

There is no definite indication of the date of copying. This has to be inferred from the palæography of the manuscript. The scribe appears to have been a man of learning and culture and he has used the difficult letter 'ॐ' correctly. At the same time the aspirates like 'dha' 'tha', etc., have the vertical separation strokes at the bottom. These and other features suggest that the manuscript might have been copied in the 17th century.

Only two other manuscripts of this 'Kāvya-sâra' have been known and both of them are now in the Government Oriental Library, Mysore. Both of these are paper manuscripts. The smaller of the two which bears the Register No. K. A. 51 contains only the first 8 chapters, of which the 2nd and the 8th are both incomplete. So far as it goes, its readings and versions agree very closely with the Belur manuscript. The chief differences are these:—

Description of other Manuscripts.

(1) Chapter I of K. A. 51 is the introduction and Chapter II is 'Samudra-Varṇana'.

(2) It contains 28 stanzas which are absent from the Belur manuscript, while the latter has 20 stanzas which are not found in K. A. 51.

Evidently the two manuscripts were copied from two different sources and K. A. 51 was probably the manuscript which was used by the editors of the first edition of the 'KāvyaĀvalōkana.' K. A. 51 is highly useful in supplying the missing portions of the first leaf of the Belur manuscript.

The other manuscript bears the Register No. K. A. 180. It bears the same title and has 15 chapters corresponding in name to the first fifteen chapters of the Belur manuscript. But the differences between this manuscript and the other two are so great that it would be difficult to identify it as the same work :—

- (1) The first half of the first chapter containing Hoysaḷa genealogy is altogether omitted.
- (2) Though each chapter begins with similar sets of stanzas descriptive of the contents of the chapter, the succeeding stanzas are in a very different order and the selections also considerably differ. Many verses composed by poets subsequent to Mallikārjuna like Chaṇḍarasa (A.D. 1300)¹ Madhura-kavi (A.D. 1385)² and a stanza from Sōmarāja are also inserted, though a very large proportion of the verses are identical with those found in the other two manuscripts.
- (3) There are definite differences also in the invocatory stanzas which will be discussed under the religion of the author.
- (4) The colophons also differ.

Of the three manuscripts now under consideration it is comparatively easy to decide that No. K. A. 180 should not be relied upon.

Criticism of the Manuscripts.

Since it contains the writings of later writers it is not correctly the work of Mallikārjuna. It appears to be the attempt of a later writer to produce another anthology using Mallikārjuna's work and making additions from later writers thereto. Its main use would perhaps be in supplying us with alternative readings for verses whose identity can be definitely established in two works. Further it may have its own independent value as a revised anthology of a later date. Another work of a similar nature and bearing also the title Kāvya-sāra was produced at a later age by Abhinava-Vādi-Vidyānāṇḍa.

It was noted above that the other two manuscripts are practically identical so far as they go, though the Belur manuscript is definitely more valuable since it is fuller, more correct and is much older. K. A. 51 would, of course, help to supply the missing portions of the first chapter.

In the present note the Belur manuscript is solely relied upon except for the fact that the missing portion of the first leaf is made up from K. A. 51.

¹ R. Nārasimhachar : Kavicharitre Vol. I, page 403.

² *ibid.* page 427.

The name of the poet is distinctly mentioned as Mallikârijuna and a note has been published about him in Mr. R. Narasimhachar's

The Poet.

Karṇāṭaka Kavicharitre, Vol. I, pages 369-80. Mr. Narasimhachar in reviewing the work assigned the date circa 1245 A.D. to its author whom he has correctly mentioned as being connected with Sômêśvara Hoysaḷa and his father Narasiṃha. But a change made by Mr. Narasimhachar in the second edition of his work has given rise to a doubt about the religion of the poet. Mr. Narasimhachar states in this edition that the work begins with the praises of Jina and therefore the poet was a Jain, while in the first edition both these statements are absent, the religion of the poet being thus an open question. On this point and on the question of the date of the author, Dr. A. Venkatasubbiah has published an article in his book 'Kelavu Kannaḍa Kavigāḷa Jivana Kālavichāra', (page 182) holding the view that the author was a Smārta Brāhman identical with Chidānanda Mallikârijuna of Basral and the work was definitely produced in the year 1263 A.D. Mallikârijuna's work is an important evidence and, sometimes the only one, for the dates of several authors whom he quotes. Since the Belur manuscript has now been discovered, an attempt is made below to decide these points of controversy, namely :—

- (1) the identity of the poet,
- (2) his religion,
- (3) his date.

From a close study of the manuscripts and the position held by the two differing scholars it looks very probable that Mr. Narasimhachar wrote his note for the first edition of the Kavicharitre with only the original of K. A. 51 and that the changes were made in the second edition on the basis of the information obtained by a glance at the commencement of the original of K. A. 180 without a detailed study. Dr. Venkatasubbiah has no note on the manuscript used by him.

Mr. Narasimhachar has noticed two poets Chidānanda Kavi (1235) and Mallikârijuna (C. 1245) separately and agreed that the

His Identity.

former was the author of the Basral temple inscription of 1237 A. D. which mentions him as Chidānanda, son of Parama Prakāśa Yôgîśvara.¹ Dr. Venkatasubbiah identifies Mallikârijuna with Chidānanda of the Basral inscription. This identification can be supported by the following points :—

1. The author of the Sūktisudhârnava is mentioned as Parama Chidānanda Mallikârijuna in the colophons and as Chidānanda only in a verse in the introductory chapter.
2. Kêśirāja mentions his father's name as Chidānanda Mallikârijuna.²

¹ E. C. III, Md. 122, line 73.

² Śabdamanidarpana Ch. I, Stanza 2.

3. Several stanzas giving Hoysala genealogy in the present work are identical with those found in the Basral inscription and in Naga-mangala 98 which was also, probably, the composition of the same author.

Thus there could be little doubt that the author of the present work and the inscriptions was Chidānānda Mallikārjuna.

There is no reason to doubt Mallikārjuna's statement that he was the son-in-law of Sumanōbāna, the general and poet of the court of Narasimha Hoysala. Kēsirāja names his father as Chidānānda Mallikārjuna while his maternal grandfather is stated to be Sumanōbāna. Thus Kēsirāja was no doubt the son of Mallikārjuna.

The view that the poet was a Jain is held by Mr. Narasimhachar in the second edition of Vol. I of the Kavicharitre owing purely to the fact that Jina is praised at the commencement of the manuscript used by him. Since, as stated above, this version is of Manuscript K. A. 180, it may not be relied upon; nor is there any definite reason to hold that Kēsirāja was a Jain¹. Even if he was, there is no reason to think that father and son must necessarily have belonged to the same faith. Further, in the Belur manuscript not only are Vishṇu, Śiva, Gaṇapati and Sarasvatī praised but praises of Jina are significantly absent and in no part of the manuscript does there appear any indication that the author had special reverence for the Jain faith. In fact Jainism occupies a secondary position while faith in Śiva predominates including admiration for the sport of hunting in which Śiva indulged². This and the fact that the author, as inferred above, was connected with the consecration of the Basral temple, though just as an author, go to show that the religion of the author was, in all probability, according to the Smārta sect.

For lack of direct evidence in respect of the author's date we have to depend on the dates assigned to Sōmēśvara Hoysala of whom Mallikārjuna was a contemporary. Mr. R. Narasimhachar has stated³ that this king reigned from 1234 to 1254 A. D.

¹ Kavicharitre, Vol. I. p. 386

² ಮೊದಲೊಳುಮಾಮಹೇಶ್ವರನೆ ಬೇಡರರೂಪನೆ ತಾಳ್ದ ಬೇಂಟೆಯಾ |
ಡಿದೊಡನೆ ವಂಶಜರ್ ಪಂಬರುಂ ನೃಪರತ್ನಿಯೊಳಂತು ಬೇಂಟೆಯಾ |
ಡಿದೊಡ ಮೃತಾಂಶು ವಂಶತಿಲಕರ್ ಮೃಗಯಾತ್ರಿಗಳಾಗಿ ಡೇಂಟೆಯಾ |
ಡಿದರೆನೆ ದೋಷನಿಲ್ಲವಿಯದರ್ ಪಣ್ಣಿವರ್ ಮೃಗಯಾವಿನೋದಮಂ ||

³ Kavicharitre Vol. I, p. 369. But in Vol. III intro P. LIX he has accepted that Sōmēśvara may have died in 1264 A. D.

Dr. Venkatasubbiah, on the other hand, would put the date of Sômesvara's death long afterwards *i.e.*, in about 1265 A. D.,¹ though he seems to have no objection with regard to his initial year *i.e.*, 1234. In the views held by them, both the scholars appear to have depended largely on others' statements : Mr. Narasimhachar following Rice² and Dr. Venkatasubbiah following H. Krishna Sastri.³ It is true, as Narasimhachar has said, that Narasimha III had begun his rule in the Karnâṭaka country by about 1256 A. D ; but it is also true, as Dr. Venkatasubbiah holds, that Sômesvara had not died by then ; for the inscription Bl. 125, though it was issued by Narasimha III himself, was, in fact, issued for the prosperity of his *father's* kingdom, not for that of his own. Dr. Venkatasubbiah adduces two more inscriptions—Bl. 73 of March 14, 1255 A. D. and Hg. 10 of June 20, 1255 A. D.—to prove conclusively that even after 1254 A. D. Sômesvara was living and actually ruling his dominions from Kaṇṇanûr. But his statement, based on Mr. H. Krishna Sastri's, that Sômesvara lived up to 1265 A. D. cannot be maintained ; for we are by no means certain whether the inscription dated in the 29th year of Sômesvara has any bearing whatsoever on the date of his coronation as emperor in the Karnâṭaka country. He does not consider if it would be feasible to class as one chronological set all the inscriptions of Sômesvara irrespective of the localities they come from. Indeed, there appears to have been one system of reckoning his dates in the Kannaḍa country and quite a different one in the Tamil land. His inscriptions in the Kannaḍa country invariably give the Śaka year and other details but generally do not give the corresponding regnal year. In one or two cases where the regnal year is given—*e.g.*, Tk. 87, 5th year—the reference was unmistakably to the year of his coronation (1234) in the Kannaḍa country. Salem 69, 204 of 1910 may however be cited to show that in the north-west part of the Tamil land, too, the regnal year had reference to the year of his coronation in the Kannaḍa country. But we must remember that Salem is very near the Kannaḍa country and may have been included within its very precincts during the days of the Hoysaḷas. In the Tamil country proper the inscriptions of the time of Sômesvara are invariably dated in his regnal years but seldom give the equivalent Śaka years, though other details are sometimes given. Further, these details themselves have been misleading in view of the fact that while a few of the inscriptions may also be shown to point to the initial year of Sômesvara as having begun in 1233-34 A. D. others, which form the majority, would carry the initial year definitely backwards, though they would yet point to no definite date. A list of such inscriptions could be given but it does not

¹ Kelavu Kannaḍa Kavigala Jivana-kala Vichara P. 185.

² Rice E. C. V. Intro. P. 26.

³ A. S. I. 1909-10 P. 150 ff.

seem necessary here for our purposes.¹ Suffice it to say, however, that though the initial year problem in the Tamil country is enveloped by some amount of interesting uncertainty, it is certain that Sômesvara's governorship in the Tamil country began several years before 1233-34 A. D.;² that from such initial year his regnal years began to be counted there; and that, therefore, the inscription of his 29th year pointed out by H. Krishna Sastri and Dr. Venkatasubbiah has no bearing on the longevity of the life of Sômesvara. The Bâchalli plates³ give us incontrovertible evidence of Sômesvara's death which must have occurred before 1st April 1256 and Hg. 10 affirms that he was living on June 20, 1255 A. D. We have to conclude, therefore, that Sômesvara died sometime between 20th June 1255 and 1st April 1256 and we would not be far wrong in putting his death nearer the latter than the former date.

It is not necessary to assume, as Mr. H. Krishna Sastri and Dr. Venkatasubbiah have done,⁴ that Sômesvara was killed by Jaṭavarman Sundara Pāṇḍya⁵ in 1265 A.D., for the period of the latter's rule was from 1254 A.D. to 1271 A.D. and Sômesvara could very well have been killed by him, if indeed he was killed, in 1256 A. D. This date cannot, however, be affected by the two stanzas quoted by Dr. Venkatasubbiah⁶ in his attempt to show that Sômesvara was a contemporary not only of Krishna Kāṇḍhara (1247-61) of the Yādava dynasty but also of his younger brother Mahādēva (1261-71 A. D.). The first stanza mentioning Krishna is already found in the inscription Md. 122⁷ of 1237 A. D. and his contemporaneity with Sômesvara is beyond doubt. But the word 'Mahādēva' occurring in the second stanza may not mean Mahādēva of the Yādavas of Dēvagiri; it may only be an exclamatory word used while describing the prowess of Sômesvara himself⁸. If, indeed, there was a

¹ We may, however, mention :-

(a) 73 of 1895, M. E. R.—Sômesvara's 2nd year, Mina, Pūrvapaksha, 13 Monday, Pūṣam, of which the corresponding dates would be either (i) Monday, March 1, 1227 A. D. on which day the nakshatra was Āślêsha (not Pushya); or (ii) Monday, February 25, 1230 A. D. on which day the tithi was dvādaśī (not trayōdaśī). Whichever be the probable date of these, it is certain that it is anterior to 1234 A. D. i.e., the accepted year of Sômesvara's coronation in the Kannaḍa country.

(b) 103 of 1892 M. E. R.—Sômesvara's 21st year, Kurni, Pūrvapaksha, pañchami, Sunday, Anila nāl, of which the corresponding date is 12th September 1249 A. D., Sunday. The initial year would thus work up to 1227-28 A. D.

² See E. C. III Nj. 36 and IV Ng. 98 which indicate definitely that Sômesvara was ruling in the Tamil country already in 1228 A. D. *Vide* Sewel, Hist. Ins. of Southern India, p. 139. 602 of 1905 M. E. R. is a record of Sômesvara from Tingaṭur dated Subhānu, i.e., 1224 A.D.

³ E. C. IV Kr. 9.

⁴ A. S. I. 1909-10 P. 154-56; Kelavu Kannaḍa Kavigaḷa Jivana-Kāla Vichāra P. 185.

⁵ E. I. III, P. 7-17.

⁶ Kelavu Kannaḍa Kavigaḷa Jivana-Kāla Vichāra p. 135.

⁷ E. C. III.

⁸ See R. Narasimhachar's remarks in Kavi Charitre Vol. III, intro. lix ff.

war between Sômesvara and Mahâdêva, the poet, whom we should also expect to have been alive at that time, would naturally have written scores of stanzas describing the exploits of his patron. According to an inscription at Bellur¹ it was Narasimha III, Sômesvara's son, who fought with Mahâdêva and Dr. Venkatasubbiah's attribution of the son's deed to the father is not supported by history. Nor can we guess that Narasimha III could have been sent against Mahâdêva by Sômesvara; for, while, in the first place, the significance of the word 'Mahâdêva,' as given by Dr. Venkatasubbiah, is untenable, it would also, in the second place, be difficult so to interpret the stanza as to bring out that it was not Mahâdêva but Narasimha III who led the expedition. Even without all this discussion we may, without much ado, believe that Sômesvara was dead by 1st April 1256 A. D.

The date assigned by Mr. R. Narasimhachar to Mallikârijuna's work is 1245 A. D.² But from inscriptions we learn that Sômesvara's

Mallikarjuna's Date. constant stay in the Kannaḍa country was only till about 1240 A. D. and that, after this date until his death, his principal 'neleṇḍu' or capital was Kaṇṇanûr. Since the present work contains unidentified stanzas in Chapter V referring to the marriage of Narasimha II which must have taken place early in the century and also stanzas found in the inscriptions dated 1223 and 1228 A. D., there is reason to think that Mallikârijuna, their possible author, was more than a middle-aged man when Sômesvara became emperor. Some of the selections describe the exploits of Sômesvara's earlier years. Further, about a dozen of the stanzas in the present work which describe Hoysaḷa genealogy are identical with similar stanzas in the inscriptions Ng. 98 and Md. 121-122 which bear the dates 1228 and 1237 A.D. For these reasons, it may be surmised that Mallikârijuna, the probable author of these inscriptions, produced the Sûktisudhârṇava in the early years of Sômesvara's reign, possibly between 1237, the date of the Basral inscription, and 1240 A. D., the probable date of Sômesvara's departure for the Tamil country. Mr. Narasimhachar has assigned the date 1245 for the reason that in the manuscript used by him—probably the original of the Mysore Oriental Library manuscript K. A. 51—stanzas from Âṇḍayya's Kabbigara Kâva have been extracted. Since Âṇḍayya's date itself depends upon this quotation³ and since the present manuscript has no extracts from Âṇḍayya, it is not necessary to push Mallikârijuna's date beyond 1240. Since we have accepted the identification of our author with Chidânanda Mallikârijuna of the Basral inscription, the present work might be assigned the date C. 1237 A. D. which is the date of that inscription.

¹ E. C. IV Ng. 39.

² Kavi Charitre Vol. I, p. 369.

³ See Kavi Charitre, p. 366.

In a stanza in the 7th chapter of the present work, there occurs a reference¹ to a poet named Kêśavadêva. Since the only known poet of that name during the period is the famous grammarian and author Kêśirâja, several of whose poetical compositions have been lost, the idea suggests itself that he is the person referred to. But since he is Mallikârjuna's own son and the passage refers to Kêśavadêva as an authority on the character of old female go-betweens, a doubt arises whether a father would admire his son's knowledge of this subject and record it in his work. Though such a situation is not impossible, it would be more suitable to assume that Kavi Kêśavadêva, referred to here, may be a different and perhaps an older poet.

For historical purposes about a dozen stanzas selected from various chapters of the work would be of use in addition to the well-known

Historical Information. verses describing Hoysaḷa genealogy and found also in the Mandya inscriptions referred to above.

A verse in ch. 5 refers to the fact that Narasiṃha, probably King Narasiṃha II, wore a diadem at the time of his marriage. One verse found also in Md. 122 refers to Sômesvara's campaigns against Krishṇa Kaṇdhara, the Yādava prince, against the Chôḷas, the Pāṇdyas and the Chêtas. Several other stanzas describe graphically his campaign in the Tamil country on behalf of the emperor Narasiṃha, his father. We are told that his armies reached the sea, that he beheaded a Chôḷa and obtained booty, elephants, horses and jewels. In another stanza, found also in Md. 121, an ambitious claim is made that the Turushka king (whoever he was) held a lantern before Narasiṃha while the Chôḷa king is stated to have borne his betel bag and the king of Gauḷa walked before him as a servant. On the whole except the fact that Sômesvara beheaded some Chôḷa, no important information is available for history.

Mallikârjuna's Sûktisudhârṇava is a unique work in Indian Kāvya literature.

Its plan is highly original. On the one hand, unlike many

Review of the work as in the Belur Manuscript. other kâvyas, it does not develop the story of any particular hero or heroine. In fact, it has no plot at all. On the other hand, unlike the ordinary anthologies, the present work definitely adopts the machinery of a mahā-kāvya. Sanskrit writers on poetics have described the classical features of a mahā-kāvya as consisting of 18 main components of a descriptive nature :—

ನಗರಾರ್ಣವ ಶೈಲರ್ಥ ಚಂದ್ರಾಕೋದಯ ವರ್ಣನೈಃ
ಉದ್ಯಾನ ಸಲಿಲ ಕ್ರೀಡಾ ಮಧುವಾನ ರತೋತ್ಸವೈಃ
ವಿಪ್ರಲಂಭೈರ್ವಿವಾಹಶ್ಚ ಕುಮಾರೋದಯವರ್ಣನೈಃ
ಮಂತ್ರ ದೂತಪ್ರಯಾಣಾಜಿ ನಾಯಕಾಭ್ಯುದಯೈರಪಿ ||
ಹಿತಾನುಕರಣವರ್ಣನಾಂಶೇ ತನ್ಮಹಾಕಾವ್ಯಮುಚ್ಯತೇ²

¹ 'ಭಾವಕ ಚಕ್ರವರ್ತಿ ಕವಿಕೇಶವ ದೇವನೆ ಬಲ್ಲನುರ್ವಿಯೋಳ್'.

² Daṇḍi's Kāvyaadarśa Ch. I, Verses 16 ff.

Mallikârjuna has taken this model of a kâvya but changed the order of the contents for the better and prefaced them with a number of introductory verses which ought, properly speaking, to form a separate chapter. The topics of his chapters in the present manuscript are :—

- | | | |
|----------------------------------|---------------------------|------------------------|
| (1) Introductory : the ocean | (2) Mountain. | (3) City. |
| (4) Progress of royal authority. | (5) Marriage. | (6) Birth of a Prince. |
| (7) Moon-light. | (8) Sun rise. | (9) The seasons. |
| (10) Pleasure garden. | (11) Water sports. | (12) Wine drinking. |
| (13) Love. | (14) Separation. | (15) Counsel. |
| (16) Royal messenger. | (17) Military expedition. | (18) War (missing). |

The details to be studied under each one of these headings have not been described in any known Kannada or Sanskrit work on poetics. But Mallikârjuna, after a careful study of the work of previous authors, analyses each one of these subjects into a large number of topics and mentions them in specially composed verses at the commencement of each subject. Then selecting the best verses from the works of the previous writers, he re-arranges them under the particular topics and subjects as analysed by him.

Thus his work is a compendium giving all the descriptions of a mahâ-kâvya in the words of the great Kannada poets.

The work contains, in all, more than 2,000 verses of which it has been possible to identify only about one-half as being extracted from known works in Kannada. The other half appear to contain verses of two different classes: first, since it is a well-known fact that many great authors and works have now been forgotten, some of the the selections may be considered to belong to such lost works; since some of the verses deal with varied stories, Jain, Śaiva and Vaishṇava, they are evidently extracts from various works selected for their literary merits from Jain, Śaiva and Vaishṇava authors. Secondly, a large number of verses approaching to nearly a quarter of the work refer to Hoysala kings and their exploits, particularly to Sômesvara and his earlier life including his successful wars as a prince. These suggest that they are extracts from some large work of very high quality which we are unable to identify. In the 24th verse of the introductory chapter Mallikârjuna states :—

‘ಕೃತಿಯಂ ನಿರ್ಮಿಸಿ ಮುನ್ನ ಮಾದರಿಯೋಳ್ ಶ್ರೀಹರ್ಷನುಂ ಭೋಜ ಭೂಪತಿಯುಂ
ಸತ್ಕವಿ ವಜ್ರ ಹಸ್ತನೃಪನುಂ ಸರ್ವಜ್ಞ ಸೋಮೇಶನುನ್ನತಿ ನೆತ್ತಂ ಧರಗಿಂದು ಮಲ್ಲಬುಧನಿಂದಂ.’

In this verse, he claims that Sômesvara became famous in this world by the work of Malla or Mallikârjuna himself. The reference may be to the present work of Mallikârjuna or, more probably, to another work of Mallikârjuna describing the earlier life of Sômesvara. It must, however, be confessed that no other reference to this work has been obtainable.

The *Sûktisudhârṇava* is thus not only a treasury of great Kannaḍa poetry, but it is also itself a work with a very high order of literary merit. The author's knowledge of Kannaḍa literature is deep and comprehensive, his analysis almost perfect according to the old standards, his literary taste judiciously elegant. There is little that is commonplace or coarse in the work and the author is a person who cares for ideas and thoughts more than for the effect of mere grand words and sounds. *Arthalaṅkāras* are more prominent than *Śabdalaṅkāras* showing that the author had more admiration for the *Vaidarbhi* style than for the *Gauḍi*. But the artificial figures of speech themselves occupy a place comparatively subordinate to realistic descriptions of nature. The work is thus one of first rate importance to Kannaḍa Literature.

PART V.—INSCRIPTIONS.

1

CHITALDRUG DISTRICT.

HOLALKERE TALUK.

Nandana Hosur Copper Plate.

ಚಿತ್ರದುರ್ಗದ ಡಿಸ್ಟ್ರಿಕ್ಟ ಹೊಳಲಕೆರೆ ತಾಲ್ಲೂಕು ತಾಳ್ಮದಹೋಬಳಿ ನಂದನ ಹೊಸೂರಿನ ತಾಮ್ರಶಾಸನ.

ಅಯಿದು ಹಲಗೆಗಳು ಬಳಿ ಸಹ. ಎಡಭಾಗದಲ್ಲಿ ಗಣಪತಿಯ ಚಿತ್ರವಿದೆ.

ಒಂದನೆಯ ಹಲಗೆ (A)—

1. ಶ್ರೀ|| ನಮಃಸ್ತುಂಗ ಶಿರಸ್ತುಂಬ ಚಂದ್ರಚಾಮರ ಚಾರವೆ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಂ ಮೂಲಸ್ತಂಭಾಯ ಶಾಂಧವೇತ್ ||
2. ಶ್ರೀ ಸ್ವ ರಿ ಸ್ವರಾವವೈರಿಪದವ ? ಶ್ರೀಪ್ರಿಥ್ವಿವಲ್ಲಭ ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಪರಮಧರ್ಮರಕರ ವಿಜಯರಾಜ್ಯ
3. ಮಾಧರಾದ್ರ್ಯರ್ಕತ್ತಾರಾಂಧರಂಸಲುಉತ್ತರ ತತ್ಪಾದ ಪದ್ಮೋಪಜೀವಿ || ಅದೆಂತೆಂದೊಡೆ | ದಿಳಿಯ ಸುರಿತಾಳನುಬ
4. ಸಂಕಥಾವಿನೋದದಿಂ ರಾಜ್ಯಂಗೇಇಉತ್ತರ ಹುಂಡಿ ಹೆತ್ತನಾಯಕ ಬುಳಿ ನಾಯಕರುಗಳಿಗೆ ವೊಡೆಗೆಣ್ ಸಿಡಿಗಳಿ
5. ಮೊವರಾಗಿ ನೂಂಟು ಗ್ರಾಮವಂ ಉಂಬಳಿಯಾಗಿ ಕೊಟ್ಟು ಸರ್ವತೇಜಮಾನ್ಯದಲ್ಲಿ ಕೂಡಿಕೊಂಡಿರುತ್ತಿರೆ ಆ ಹುಂಡಿ
6. ಹೆತ್ತನಾಯಕರ ಉದರದಲ್ಲಿ ಭೈರೋದೇವಿಯೆಂಬ ಕುಮಾರತಿ ಜನಿಯಿಸಿದಳು ರತಿದೇವಿಗೆ ಸಮಾನವಾದ ರಾವಂಜ್ಯ ದಿಂದ
7. ಚಲುಶಪ್ತಿ ಕಳಾವಿದ್ಯಪ್ರವೀಣಿಯಾಗಿ ವೊಪ್ಪುತ್ತಿರೆ ಈ ಶುದ್ಧಿಯಂ ದಿಳಿಯ ಸುರಿತಾಳನ ಪ್ರದಾನರು ಕೇಳಿ ತಂಮೊಡೆ ಯಂಗೆ ಬಿನ್ನಹ
8. ವಂಮಾಡಲನುಗೆಯಿದರೂ ದೇವರೂ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರ ಮಗಳು ಮಹಾರಾವಂಜ್ಯ [ದಿಂ] ರತಿಗೊರೆ ದೊರೆಯಾಗಿ ಚಲುಶಪ್ತಿ ಕಳಾವಿದ್ಯ
9. ಪ್ರವೀಣಿಯಾಗಿ ವೊಪ್ಪುತ್ತಿದ್ದಾರು ಯೆಂದು ಪ್ರದಾನರು ಸುರಿತಾಳಂಗೆ ಬಿನ್ನಹವಂ ಮಾಡಲು ಮಹಾಶಂತ್ಕೋಶಂ ಬಟ್ಟು ಮುತ್ತಿಂತೆಂದನೊ ||

II Plate (B)—

10. ಅತಿ ವಿವೇಕದಿಂದ ವೇಳರೊಡನೆ ಆ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರು ತನ್ನ ಮಗಳ ಕೊಡೆನೆಂದು ಮೂರ್ಕತನವಂ ಮಾಡ
11. ಡಲೂ | ಆತನರಮನೆಯಂ ಮುತ್ತಿ ಆ ಭೈರಾದೇವಿಯೆಂಬ ಕುಮಾರತಿಯ ಪಲ್ಲಕಿಯೊಳಗೆ ಇರಿಸಿ ಪನ್ನಂಗ
12. ವಂ ಮುಚಿಕೊಂಡು ದಿಳಿಯ ಸುರಿತಾನರ ಮನೆಗೆ ಕೊಂಡುಹೋಗಿ ಆ ಸುರಿತಾಳ ಮಹಾರಾಯರ ಮುಂದೆ ಪಲ್ಲ
13. ಕಿಯಂ ಮುಂದಿರಿಸಿ ಪನ್ನಂಗವಂ ತೆಗೆದು ತೋಪರಾಗಿ ಆ ಭೈರಾದೇವಿಯ ರಾವಂಜ್ಯ ಸ್ವರೂಪಂ ಕಂಡು ಅತಿ ಸಂ
14. ತೋಶಂಟೊಟ್ಟು ಹುಶಂಗೆಇದು ತನ್ನ ಪ್ರದಾನರುಗಳಿಗೆ ಉಡುಗೊಣಗಳಂ ಕರ್ಪುರ ವಿಳಯವಂ ಕೊ
15. ಟ್ಪು ಮಂನಿಸಿ ಕಳುಹಿದನದೆಂತೆಂದೊಡೆ | ಪುರೋಹಿತರಂ ದೇವ ಬ್ರಾಂಹ್ಮರಂ ಕರಸಿ ಸುಮುರ್ತು ನಕ್ಷತ್ರ
16. ಲಕ್ಷ್ಯಂಗಳಂ ಕೇಳಿ ತಾನಾಳ್ವದೇಶದ ಖಾನವಜೀರರಂ ಕರಸಿ ತನ್ನರಮನೆಯಂ ಶ್ರುಂಗಾರವಂ ಮಾಡಿಸಿ ತೀರಿಕೇ
17. ರಿಗೆ ಗುಡಿತೋರಣಂಗಳಂ ಕಟ್ಟಿಸಿ ಮಹಾ ಸಂಭ್ರಮಗಳಂ ಮಾಡಿಸುತ ಪ್ರದಾನರಂ ಹುಂಡಿಕೆ
18. ತ್ತನಾಯಕರ ಬಳಿಗೆ ಹೋಗಿ ನಿಮ್ಮ ಮಗಳ ವಿವಾಹವಾಗುತ್ತದೆಯೆಂದು ವೇಳೊಡುಯಿನೆ | ಈ ವಾರ್ತೆ

III A.

19. ಯಂ ಕೇಳಿ ಶಂತ್ಕೋಶಂಬಟ್ಟು ನೂಜೊಂದು ಮನೆಯ ಕುಂಚಟಗನಾಯಕರು ಸಕಲ ನಾಯಕರಂ ಕರೆಸಿ ಹಂ
20. ನ್ನರಡು ಲಕ್ಷ್ಯ ಕಂಪಳದೊಳಗೆ ಹಂನ್ನರಡು ಸಾವಿರ ಅವಂ ಕಿರಾರಿಗಳ ಕೈಯಲಗ ಬೀಸಿಕೊಂಡಾಲುಗಳು ಸಹ
21. ವಾಗಿ ಬೀಸಿ ಬೀನಾಂಬರ ಪಟ್ಟಾವಳಿ ಮೊದಲಾಗಿ ಹುಂಡಿಕತ್ತನಾಯಕರು ದಿಲ್ಲಿ ಸುರಿತಾರ ಮಹಾರಾಯರ ಮುಂದಿರಿಸಿ
22. ಪೊಡವಟ್ಟು ನಿಂತಿದ್ವನದಂತೆನೆ | ಆ ದಿಲ್ಲಿಯ ಸುರಿತಾರ ಮಹಾರಾಯರು ದೇವಬ್ರಾಂಹ್ಮರಂ ಕರಸಿ ಘಳಿಗೆ ವ
23. ಟಲನಿಕಿ ಸುಮೂರ್ತ ನಕ್ಷತ್ರ ಲಕ್ಷ್ಯಂಗಳಲ್ಲ ಹುಂಡಿಕತ್ತನಾಯಕರು ತಂನ ಕುಮಾರತಿ ಭೈರೋದೇವಿಯಂ
24. ದಿಲ್ಲಿಯ ಸುರಿತಾರ ಮಹಾರಾಯರಿಗೆ ಸಾಲವಾಹನ ಶಕ ವರುಷ ೧೧೩೫ನೆಯ ಪ್ರಭವ ಸಂವತ್ಸರದ ಕಾರ್ತಿಕ ಶುದ್ಧ
25. ೫ ಗುರುವರದಲೂ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರು ದಾರೆಯಂನೇಸಿದು ಮುತ್ತಿನ ಸೇನೆಯನಿಕಿ ಹರಸಿ ಬಳುವಲಿ ಧಂಗಾರಂಗೆ
26. ೪೦ ಕೊಟ್ಟು ಅನಂತ ಸಂಭ್ರಮಗಳಿಂದ ಅಲುತ[ನ] ಬಾಗಿನಂಗಳಾನಿಕೂತರೆ ಆ ಸುರಿತಾರ ಮಹಾರಾಯರು ತಂನ ನಿಂ
27. ಹ್ವಾಸನದಲ್ಲ ಕುಳಿದು ತಾನಾಳ್ವದೇಶದ ಖಾನವಜಿರರು ಹುಂಡಿಕತ್ತನಾಯಕರೊಳಗಾದ ನೂಜೊಂದು ಮನೆಯ ಕುಂಚಟಗ ನಾಯಕರಂ
28. ಕರಸಿ ಹುಂಡಿಕತ್ತ ನಾಯಕರಂ ಕರದು ನಿಮ ಕಿರಿಯತನದ ತೇಜದ ಕರ್ಪುರವೀಳೆಯವ ಮೊದಲೆ ಕೊಟ್ಟು ಕಡುಕು ಕಂಠಮಾ

III B.

29. ಲೆಯಂ ಕೊಟ್ಟು ಕೆಲಸು ಗ್ರಾಮಂಗಳಂ ಕೊಟ್ಟು ಮತ್ತೆ ಆ ಕುಂಚಟಗನಾಯಕರುಗಳಂ ಕರದು ಉಡುಗೊಜುಗಳಂ ಕೊಟ್ಟು ಕಳುವಲು ಆ ಹುಂ
30. ಡಿಕತ್ತ ನಾಯಕರು ಸಕಲ ನಾಯಕರಂ ಕೂಡಿಕೊಂಡು ನಿಡಿಗೆಜಿಗೆ ಬಂದು ಸುಖದಿಂದಿರುತರೆ | ಪೊಂದೆರಡು ವರುಷದ ಮೇಲೆ ಆ ಭೈರೊ
31. ದೇವಿಯ ಉದರದಲಿ ಪೊಟ್ಟುಕುಮಾರ ಹುಟ್ಟಿರಾ ಸುರಿತಾರ ಮಹಾರಾಯರು ಅತಿ ಸಂಭ್ರಮವಂ ಮಾಡಿಸುವದಂ ಹುಂಡಿಕತ್ತನಾಯಕರು
32. ಕೇಳಿ ಸಂತ್ಕೋಶಂಬಟ್ಟು ಸುವರ್ಣದಲ್ಲ ತೊಟ್ಟಲಂಮಾಡಿಸಿ ಮುತ್ತಮಾಣಿಕ ವಜ್ರವೈಡೂರ್ಯ ಪುಶ್ಯರಾಗಾದಿ ಗಳಂ ತೆತ್ತಿಸಿ ಬೆಳ್ಳಿಯಲಿ ಗನ ನೇಣಮಾಡಿ
33. ಸಿ ಬೀಸಿಬೀನಾಂಭರಗಳಂ ಧಂಗಾರಂಗಳಂ ಅಕ್ಕದುಸಾವಿರಾಲಿಗಳು ಸಹವಾಗಿ ಹುಂಡಿಕತ್ತನಾಯಕರು ತಂಮ ಕುಂಚಟಗನಾಯಕರು
34. ಗಳು ಸಹವಾಗಿ ದಿಲ್ಲಿಯ ಸುರಿತಾರಮಹಾರಾಯರಿಗೆ ಮುಜಿಯನಿಕಿ ಅಲುತರ ಬಾಗಿನಂಗಳಾಗಿರಲಾ ಸುರಿತಾರ ಮಹಾರಾಯ
35. ರು ಹುಂಡಿಕತ್ತನಾಯಕರಂ ಕರಸಿ ಕಿರಿಯತನದ ತೇಜದ ಕರ್ಪುರವೀಳೆಯವಂ ಕೊಟ್ಟು ಉಡುಗೊಜಿಯಂ ಕೊಟ್ಟು ಮತ್ತೆ ನೂಜೊಂ
36. ದುಮನೆಯ ಕುಂಚಟಗ ನಾಯಕರಂ ಕರದು ಉಡುಗೊಜಿಯಂ ಕೊಟ್ಟು ಕಳುವಲಾಗಿ ಹುಂಡಿಕತ್ತನಾಯಕರು ನಿಡಿಗೆಜಿಗೆ ಬಂದು
37. ಸುಖದಿಂದಿರುತರೆ | ಪೊಂದಾನೊಂದು ದಿನದಲ್ಲ ಆ ದಿಲ್ಲಿಯ ಸುರಿತಾರಮಹಾರಾಯರಿಗೆ ಕಪಟದಿಂದ ಪ್ರದಾನ ರುಗಳು ವೇವರು ಹುಂಡಿಕತ್ತ
38. ನಾಯಕರ ಆರಮನೆಯಲಿ ಇಹಂತಾವಸ್ತು ನಂಮ ಧಂಡಾರದಲ್ಲ ಇಲ್ಲ ಆತನ ಕಂಪಳದೊಳಗಿಹಂತಾ ಅಲುಗಳು ನಂಮ ಕಿರಾ
39. ರದಲಿ ಇಲ ಯೊಂದುಂ ಕಪಟದಲಿ ಬಿಂನಹವಂ ಮಾಡಲು ಆ ಸುರಿತಾರ ಹುಂಡಿಕತ್ತನಾಯಕರ ಹಿಡಿದೇನೆಂದು ಯಿನ ರಾಗಿ ಇ

40. ಶುದ್ಧಿಯಂ ದೈರೊದೇವಿ ಕೇಳಿ ಕಾಗಜವಂ ಬರದು ತಂಮ ತಂದೆ ಬಳಿಗೆ ಕಳುವರಾಗಿ ಆ ಕಾಗಜವ ವೋದಿಸಿಕೊಂಡು ಹುಂಡಿಹೆತ್ತನಾಯಕರು

IV A.

41. ಚಿಂತಾಕಾಂತನಾಗಿ ಸಕಲನಾಯಕರಂ ಕರಸಿ ಯೋಚನೆಯಂಮಾಡಿ ಗೂಳಿಯ ತೆರಳದೇಕೆಂದೆನೆ ಹುಂಡಿಹೆತ್ತನಾಯಕರ ವೊಡಹುಟ್ಟಿದರು ಬುಳಿನಾ
42. ಯಕರು ಕತ್ತಲೆನಾಯಕರು ಶಂಕಣನಾಯಕರು ಸಿಂಗಣನಾಯಕರು ಅನ್ಯಪ್ಪನಾಯಕರು ದೇವಪ್ಪನಾಯಕರು ಭೈರೋನಾಯಕರು ಕೇತಪ್ಪನಾಯಕರು
43. ಇಂತಿವರು ಕುಲಕೆ ಪದಸ್ತರು ನೂಜೊಂದು ಮನೆಯ ಕುಂಡಟಗನಾಯಕರ ಪೆಸರೆಂತೆನೆ ಉಲವಿಮುಢನಾಯಕರು ಬಸಲಯೋರವೆಂಡಾ ? ನಾಯಕರು
44. ಅವಿನೋರಮರೆನಾಯಕರು ಅಳೊನೋರಕಾಟನಾಯಕರು ಹುಂಡಿ ಕೆಂಪೆನಾಯಕರು ಒಜ್ಜಿದರೆಯ ಬಾಲನಾಯಕರು ಗಾಳಿಯೋರ ದೂಳಿನಾಯಕರು
45. ಚೆಳೆಯತುಂಬೆನಾಯಕರು ಕಟಾರಿಬೊಂಬೆನಾಯಕರು ಸೂರೆ ನೋರ ಲಿಂಗೇನಾಯಕರು ಯಂಮ್ಮೇಹುಟ್ಟಿ ವಿಲೇನಾಯಕರು ಕೊಪ್ಪವಳಿ ಪೇದೇನಾಯಕರು ಸಚಿನೋರ
46. ಚಿಕನಾಯಕರು ಹುಲಿಯೋರ ಗಿರಿಯಣನಾಯಕರು ತಂಡದೋರ ದೊಡನಾಯಕರು ಧಂಡಾರದಕ್ಕೊಯೋರ ಸಿದ್ಧೇನಾಯಕರು ಸುತ್ತಗಟ್ಟುವ ಹರಿಗೆನಾ
47. ಯಕರು ದಾನಿಯೋರ ಭೈರನಾಯಕರು ಗಡದೋರ ಚಿಕನಾಯಕರು ತಳವಾಳ ಮಾದಿನಾಯಕರು ಅಧಿಕಾರಿ ತಿಪ್ಪೇನಾಯಕರು ಯೆರೆಯೋರಮರೆ
48. ನಾಯಕರು ಪುಣಜಿಯೋರ ಕತ್ತಲೆನಾಯಕರು ಕಂಟಿನೋರ ಚಿಕನಾಯಕರು ಬಾಕವಳಿಯ ತಿಂಬೆನಾಯಕರು ಅರಸನೋರ ಪೇದೇನಾಯಕರು ಒರ
49. ಗೆಳು ಮುತ್ತಿನಾಯಕರು ಕಾಗೆಯ ದೇವನಾಯಕರು ಬಲ್ಲೇನಹಳೆಯ ಚೆಲುಡೇನಾಯಕರು ಇಂತಿವರು ದಂಡಿಗೆ ಪದಸ್ತನಾಯಕರು ಕರಣಕ
50. ಚಿಕರಸ ಕೂಡಬಂದ ಬ್ರಾಂಹ್ಮರಗೂಳಿಯ ನಾಲುಕುಸಾವಿರ ಮುಪ್ಪಿನ ಭೈರನಾಯಕರ ಕೂಡಿ ಬಂದ ಗೂಳಿಯ ಅಇದುಸಾವಿರ ಹಳಿಕಾಳಿ
51. ರ ಮಾಳಿನಾಯಕ ಕೂಡಬಂದ ಗೂಳಿಯ ಅಇದುಸಾವಿರ ಯಸರೋರ ತಿಪ್ಪೇನಾಯಕರ ಕೂಡಿ ಬಂದ ಗೂಳಿಯ ಅಜುಸಾವಿರ

IV B.

52. ಸಾಲುಮೂರೆಸೆಟಪುಣಸಾಮಿಗಳು ಮೊದಲಾಗಿ ಯೇಳುಸಾವಿರ ಗೂಳಿಯ ಪಂಡಾಳದವರ ಗೂಳಿಯ ಅಇದು ಸಾವಿರ ಕೆಲಸಿಮಡಿವಾಳರಗೂ
53. ಳೆಯ ಯೆರಡುಸಾವಿರ ನೂಜೊಂದುಕುಲ ಹದಿನೆಂಟುಜಾತಿ ಸಹವಾಗಿ ವೊಂಭತ್ತುಪಲ್ಲಕಿ ಸಾವಿರದೇಳು ನೂಜು ದಂಡಿಗೆ ಯೇಳುಸಾವಿರದ
54. ಇನೂಜುಸತಿಗೆ ಹಂನೇರಳುಲಕ್ಷ ಕಂಪಳ ಯೇಳುಸಾವಿರದೇಳುನೂಜು ಬಂಡಿಯನಳವಡಿಸಿ ನಾಲ್ಕುತ್ತುಬಾಡ ದೈರ ದೇವರು ಮಹದೇವತೆಯ ಧಂಡಿ
55. ಯಮೇರೆ ಬಿಜಯಂಗೆಯುಸಿ ಮುಢಾಜಿಯ ರಾಮಜಿಯರಂ ಪೂಜೆಗೆ ಕಟ್ಟುಮಾಡಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಹಂನೇ ರಡು ಕಂಬಿಗ್ಗ ಗಡಗ
56. ಮಕೂಬಿಹೊಡಿಸಿ ? ಅವಿನಇದುರಾಕ್ಷಗೂಳಿಯವಂಕದಲಿಸಿಕೊಂಡುಬಿಟಲ ಬಿಡಬರಲಾಗಿ ಮಂಡೊಗದಿಯ ಸೂರೆ ನಾಯ[ಕ] ತಾಗ
57. ರಾಗಿ ಮುಖಿಯಲಿಖಿದು ತರೆಯಹೊಇದು ಅಗಳೊಳಗೆ ಬಿಸುಟು ಕಟಕವನುಖಿದು ಕಲ್ಯಾಣವ ನೂಜುಗೊಂಡು ಹಟಕೊಟ

58. ಹಳಿ ಹಿರಿಯೂರು ಮೊದಲಾಗಿ ಗೊಳೆಯವಂ ಕದಲಿಸಿಕೊಂಡು ಬರಲಾಗಿ ಈ ಶುದ್ಧಿಯು ಡಿಳಿಯು ಸುರಿತಾಳ ಮಹಾರಾಯರು ಕೇ
59. ಇ ಯೇಳುನೂಕು ಯೆಪ್ಪತ್ತುಪಾನಂಗೆ ಮರೊಪಾನಮುಕಿಮಾಡಿ ? ಚಲದವಿಳಿವ ಕೊಟ್ಟುಕಳುವಲು ಬಿಟಲಬಿಡದೆ ಬರುವ ದಾಳಿಯು ಬರ
60. ವಕೇಳಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಹೆದ್ದೊಪ್ಪಿಯ ಹಾದು ದುಮಾನವಂಹೊನ್ನಿಸಿ ಯೇಳುನಾವಿರದೇಳುನೂಕು ಬಂಡಿಯ ಬಯಲ ಕೋಟೆಯಾ
61. ಗಿಬಿಟುಸಲಗೆತುಗೋಡುವನನದಿ ? ಹೋಗಬಿಡುತ್ತ ಕೂಗೆ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರು ಯೇಳುನೂಕುಯೆಪ್ಪತ್ತುಮೂವರ ಮುಪ್ಪಿಯಲಿ
62. ದು ತರೆಯಹೊನ್ನಿದು ಹೆದೊಪ್ಪಿಯ ಕೂಡಿದಂಮರ್ಗಾಳಿಯ ಹಿಡಿಸಿ ಬಿಟ್ಟಲಬಿಡದೆ ಹಂಪಿಗೆ ಬಂದು ಬಿಟ್ಟುದು ಮಾನವ ಹೊನ್ನಿಸಿ ತುಂ
63. ಗಭದ್ರೆಯಲಿ ಬರೆಯವಂ ತೊಳೆದು ಸಕಲನಾಯಕರು ಸಹವಾಗಿ

Plate V (A)—

64. ಹುಂಡಿಹೆತ್ತನಾಯಕರು ನ್ನಾನವಂಮಾಡಿ ದೇವಬ್ರಾಹ್ಮಣಂ ಕರಸಿ ಸರ್ವದಾನಂಗಳಂ ಮಾಡಿ ಮತ್ತೆ ಬಿಟಲಬಿಡದೆ ಬಂದು ಹಂದಿಗಾಡುಚಿಮತರಕಲದುರ್ಗ್ಗ
65. ಹೊಳಲಕೆಪ್ಪಿಯೊಳಗಾಗಿ ಗೊಳೆಯವಂ ಬಿಟ್ಟು ಗುಂಟನೂರಲಿ ದುಮಾನವಂ ಹೊನ್ನಿಸಿ ಸಕಲನಾಯಕರ ಗೊಳೆಯವರ ಬಿಡಿಸಿ ಅವಿನಗೋಡ
66. ಕಳಿಸಿ ಸಕಲಗೋಳೆಯಂ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸುಬದಿಂದಿರುತ್ತಿರೆ ಪೊಣಗಿದಕೆಯ ಕಂಬವ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ತ
67. ರಿಸಿ ತೆನರಮನೆಯೊಳಗೆ ನಡಿಸಿ ಮೊಸರಂ ಕಡೆಯರಾಳಕಂಬ ಚಿಗುತುಪರೈತವಾಗಿ ಮಹಾದೇವತೆ ಆ ಕಂಬದಲಿ ಪ್ರಸನ್ನನಾ
68. ದಳು ನಾಲ್ಕತ್ತುಬಾಡದ ಭೈರವ ಹೊಳಲಕೆಪ್ಪಿಯಲಿ ಪ್ರಸನ್ನವಾದನು ಸೊಂಡೆಕೊಳಗೊಡಮನಹಾಳಂನಿಗೆ ಹಳದಲಿ ಸುರಭಿಗು
69. ದು ಹಾಲುಗೂಡಿ ದೇವತಾರ್ಚನೆಯಂ ಮಾಡಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸಕಲ ನಾಯಕರಿಗೆ ಅಪುತಳವಂ ಮಾಡಿ ಉಡುಗೊಪ್ಪಿ ಉಭಯಗಳಾ
70. ಗಿ ಶಂಕೋಶದಲಿ ಇರಲಾಗಿ ಚಿಮುತರಕಲ್ಲದುರ್ಗವನಾಳ್ವ ನಾರಸಿಂಹಭೂಪಾಲಕುಮಾರ ಮಲ್ಲಪ್ಪೊಡೆಯರು ತಮ ಪ್ರಧಾನರಂ ಹುಂಡಿ
71. ಹೆತ್ತನಾಯಕರ ಬಳಿಗೆ ಕಳುವಲಾಗಿ ಆ ನಿರೂಪವ ತೆಕೆಕೊಂಡು ಆ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸಕಲ ನಾಯಕರ ಕೂಡಿ ಕೊಂಡು ನಾರ
72. ಸಿಂಹಭೂಪಾಲ ಕುಮಾರ ಮಲ್ಲಪ್ಪೊಡೆಯರ ಪಾದದ ಬಳಿಗೆ ಜೋಗಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ನಾರಸಿಂಹ ಭೂಪಾಲನ
73. ಪಾದಕೆ ಮುತ್ತುಮಾಣಿಕವ ಕಾಣಕವ ಕಾಣಿಕೆಮಾಡಿ ಶಿಷ್ಟಾಂಗವೆರಿಸಿ ಪೊಡವಟ್ಟು ನಿಂದಿರಲಾಗಿ ನೀವಿದೇನು ಕಾರಣಗೂ
- 73a. ಳೆಯ ಬಂದಿರಿಯೆಂದು ಬೆನಗೊಳರೊಡನೆ

Plate V (B)

74. ದೇವರೂ ಡಿಳಿಯು ಸುರಿತಾಳ ಮಹಾರಾಯರು ನಂಮ ಅತ್ಯಂತತೇಜದಲಿ ಕೂಡಿಕೊಂಡಿಕೊಂಡಿದ್ದು ನಂಮ ಕುಮಾರತಿಯುಗೋಳ
75. ಲತೆಂಕೊಂಡು ನಂಮ್ಮ ಹಿಡಿದು ದಂಡವ ಕೊಂಡೇವೆಂದೆನರಾಗಿ ಗೊಳೆಯಬಂದೆವೆಂದೆನೆ ಈ ಬಿನಹವಂ ಕೇಳಿ ನಾರಸಿಂಹಭೂ

76. ಪಾಲ ಮಹಾಶಂತ್ಯೋಶಂಮಾಡಿ ಹುಂಡಿಹತ್ತನಾಯಕರಿಗೆ ವೀಳಿಯವಂ ಕೊಟು ಉಡುಗೊಟುಯಂ ಕೊಟು ಕಳುವ ರಾಗಿ ಕುಂಟನೂರಿಗೆ ಬಂ
77. ದು ಸುಬದಿದಿರುತಿರೆ || ಹೊನ್ನನಣನಾಡ ಹಳೆಯಬೀಡ ವಿಪ್ಲವರಲ್ಲಾಳನ ಕುಮಾರ ವೀರಬಲ್ಲಾಳರಾಯನ ಕೀರ್ತಿ ಪ್ರತಾಪವೆಂತೆಂದಡೆ
78. ಚೋಳ ಕಳಿಂಗ ಬಬ್ಬರ ತುರುಷ್ಕ ವರಾಟ ವರಾಳ ವಂಗ ನೇಪಾಳ ಕುರುಪ್ರಪಾಂಧ್ರ ಬಸಬಬ್ಬರ ಕೊಂಕಣ ಗಂಗ ಕೊಂಕ ಪಂಚಾಳ ಸು
79. ಪಾರಿಯಾತ್ರ ಮರುಹಾಟ್ರಿಪಾಳ ಕುಳಂಸುರುಳ್ಳ ಬಲ್ಲಾಳನ ವಿಕ್ರಮಪಯೋರುಹಮಂ ಮುಟುಗೊಂಡು ಬದುರ ವರೂ || ಆ ನೃಪನರ್ಧಾಂ
80. ಗನೆ ರೂಪಾನೂನೆ ಸರೋಜನೇತ್ರ ಪತಿಹಿತ ವಿಳಸಜಾನೆ ಪರಪದ್ಮಲದೇವಿ ಜಗಂನ್ಮಾತೆ ಪೆಂಪಿಂಗಿಮಿಗೆ ಅರುಂದತಿ ಯೆಂದಂ || ಜಲಜಾಕ್ಷನರಸಿ ನಿರಿ
81. ಯಂಕುಲಸಿಯ ಪೊಳೋಮಿಯಂ ವಿರಿಂಚನಸತಿಯಂ ಗೆರೆವದು ಗುಣಗಣಂ ಪದ್ಮಲದೇವಿಯೊಳ್ಳುದುಳಿದರೊಳು ಸಮ ನಿಕುಮೆ ||
82. ಅದಂತನಯಂ ಪದ್ಮಲಮಾದೇವಿಗಮುದಿತಕೀರ್ತಿಬಲ್ಲಾಳಗಂ ಶ್ರೀದೈತಯದ್ವಂಶಾಜ್ಞಾ ಭಿತ್ಯಂ ನಾರಸಿಂಹೈನ್ಯಪ ಕುಳತಿಳಕಂ || ಫನತೇ
83. ಜಪ್ರಭೆ ಧಿಕ್ರಟಾಂತರಮನಾದಂಪಬ್ಬಿ ಪ್ರದ್ಯೊಲಿಸಿತ್ತೆನೆ ನಿಜಾಕ್ರಿತಮಾತ್ರ ಸಂಸ್ತಿತಮೆನಲ್ವಿಶ್ವಾವನೀಮಂಡಳಂಬಿ ನಯ ಶ್ರೀರಮಣಧರಾ

Plate I (B) —

84. ತಳಮನೇಕ ಚತ್ರಸುಧಾಯೆಯೆಂದೆನಸುಂಪಾಳಿಸುವಂ ನೃಸಿಂಹೈಕುವರಂ ರೋಕ್ಕೈಕ ಕಲ್ಪದ್ರುಮಂ || ಮತೆಂತೆಂ ದೊಡೆ || ಹುಂಡಿಹತ್ತನಾಯಕರು ಬಂದ ವಾರ್ತೆಗೆ
85. ನಾರಸಿಂಹೈ ಧೂಪಾಲ ಬರಾಳರಾಯನ ಬಳಿಗೆ ಬಿನ್ನವತ್ತಳೆಯ ಕಳವಲು ಅದಂ ನೋಡಿಕೊಂಡು ಶಂತ್ಯೋಶಂ ಬಟ್ಟ ಆ ಹುಂಡಿಹತ್ತನಾಯಕರ ಕರತಹುದೆಂ
86. ದು ತಂನ ಪ್ರದಾನರ ಕಳುವರಾಗಿ ಆ ನಾರಸಿಂಹೈಧೂಪಾಲ ಹುಂಡಿಹತ್ತನಾಯಕರು ನೂಟೊಂದು ಮನೆಯ ಕುಂಚಟಿಗನಾಯಕರು ಸಕಲನಾಯಕರು ಸಹವಾಗಿ
87. ಹೋಗಿ ಬಲ್ಲಾಳರಾಯರ ಕಾಣಸರಾಗಿ ಆ ಹುಂಡಿಹತ್ತನಾಯಕರು ಮುತುಮಾಣಿಕ ವಜ್ರವೈಡುಯ್ಯ ಚಿನ್ನದ ಹೂವು ಬೆಳೆಯ ಹೂವುಂ ಪಾದದ ಮೇಲರಿಸಿ ಶಬ್ದಾಂ
88. ಗವೇಗಿ ಕೈಮುಗಿದು ನಿಂದಿರೆ ಹುಳಿಯು ಮಾರಣಗುಡನ ಕರಸಿ ನಿಮ್ಮ ಕುಂಚಟಿಗನಾಯಕರು ಬಂದಿದಾರು ಯೆಂದು ಬರಾಳರಾಯ ಬೆಸಗೊಳೆ ದವರು [ದೇವರು]
89. ನೂಟೊಂದುಮನೆಯ ಕುಂಚಟಿಗನಾಯಕರಿಗೆ ಹುಂಡಿಹತ್ತನಾಯಕರು ಹಿರಿಯ ಮನೆದವರು ಹುಂಡಿಹತ್ತನಾಯಕ ರಿಗೆ ಮೊದಲತೇಜದ ವೀಳಿಯಸಲು
90. ಉಡು ಹೆಣುತಪಿದರೆ ಗಂಡುತಪ್ಪಿದರೆ ಅಣಿಯಾನತಿಕರ್ತರು ಯೆನರಾಗಿ ಬರಾಳರಾಯರು ಹುಂಡಿಹತ್ತನಾಯಕ ರಿಗೆ ಹುಳಿಯು ಮಾರಣಗುಡಗೆ ಯೆಡೆ
91. ಗಿಇ ಬಲಗಿಇ ವೀಳಿಯವ ಕೊಟು ಉ[ಡು]ಗೊಟುಯ ಕೊಟು ವೊಡೆಗೆಟುಗಂಡ ಸಿಡಿಗಿಟು ಮಲ್ಲ ಗಡಿಯಂಕ ಭೀಮ ಗಡಿಗೆ ಜುಜಾರ ಕದನಂಕ ಮಲ್ಲ ಕದನ ಪಚಂಡ ತುರುಕದಳ
92. ವಿಧಾಡಂ ಯೆಪ್ಪತೇಳುಪಾನರಗಂಡ ಕಟುವರೆಹಗ್ಗೆ ಕೊಲುವರೆಕೋಲು ಅಣಿಯಾಪ್ಪಹುಂಡೆನೋರದು ಇವಗ್ಗೆಳೆಇ ಬಿರುದು ಯೆಂದು ಬೆಸಗೊಂಬ ಮೈರಿ ಕುಂಚಟಿಗನ ಗಂಟಲಗಾಣ ಮುಕಣ ಚ
93. ಲತ್ತಿಯ ಹೆರತಾಳಗ್ಗ ಬರಾಳಸಮುದ್ರ ದೂಳಿ ಹಳಗೊಂದಿ ಹಳಕಾಲುಮರ ಬೆನಕಲ್ಲು ದೇವಪುರ ನರಸೀಪುರ ದೊಡಗುಟ ತಳಿಗೆ ಕಲುಗೊಳಿಟ್ಟು ದುಗ್ಗವರ ತಾಳೆಯಮದೇರು ಮಲ್ಲಸಿಂ
94. ಗನಹಳ ಯೆಂಮಗನೂರು ಗಿಲಕನಹಳ ನಂದನಹೊಸಲೂರು ಕಲದೇವನಹಳ್ಳಿ ಮುಗುಳಿಕಟಿ ನಾಕೀಕೆಟುದೊಳಗಾಗಿ ಯೆತ್ತತೊಟು ಧಂಡಿಕೊಂಡರೆ ಸುಂಕವಿಲ ಮದುವೆಯಾದಲ ಹಂದರಗಾಣ

95. ಕ ವಿಹೀನ ಇಂತೀ ತೇಜ ಶಾಲಿವಾಹನ ಶಕ ವರುಷ ೧೨೩೨ನೆಯ ಅಂಗಿರಸ ಸಂವತ್ಸರದ ಮೈಶಾಲ ಶುದ ೫ ನೋಮ
ವಾರದಲಿ ಹುಂಡಿಕತ್ತನಾಯಕರಿಗೆ ಬಲಾಳರಾಯರು ಕೊಟ್ಟ ತೇಜದ ಶಾಸನ ಇ
96. ತೇಜವ ಪಾಲಿಸಿದವರಿಗೆ ಶ್ರೀ ಪರ್ವತದ ತಪಸಿನ ವಾರಣಾಸಿಯ ಮರಣದ ಕೇತಾರದಲಿ ತೀರ್ಥವಕೊಂಡ ಪುಂಜ್ಯ
ವಹುದು ತಪಿ ಈ ತೇಜವ ತಪಿ ನುಡಿದರೆ ವಾರಣಾಸಿ

ಮೇಲಣ ಪದ್ಯಗಳು ಎದಕ್ಕೆ.

97. ಯೊಳು ಕವಿರೆ	104. ಕೆ ಹೋಹರು
98. ಯ ಪ್ರಯಾಗೆ	105. ಮಂಗಳ ಮ
99. ಯೊಳು ಬ್ಯಾಂ	106. ಹಾ ಶ್ರೀ ಶ್ರೀ
100. ಹೈಣ ಶ್ರೀ ಪರ್ವ	107. ಶ್ರೀ ಬಲ್ಲಾಳ
101. ತದೊಳು ತ	108. ರಾಯರ ವೊಪ
102. ಪಸಿಯ ಕೊಂ	109. ಶ್ರೀ ವಿರುಪಾಕ್ಷ
103. ದ ಪಾಪ	

Note.

This long inscription purports to give the history of the Vokkaliga community in Mysore, known as the Kuñchatigas in the time of the Hoysala King Ballāla Rāya. It is dated in Ś 1232 but the characters are, however, of modern times as also the language.

Its purport may be stated as follows:—

During the reign of the Sultan of Dilli, Huṇḍi Hetta Nāyak and Bulli Nāyak were given 108 villages including Voḍegere and Sidigere as *umbāḷi* and full powers and rights over these villages were also conferred on them.

A daughter was born to Huṇḍi Hetta Nāyak and as she grew to be very fair and accomplished, the Sultan who learnt of the same sent messengers to the Nāyak to give his daughter in marriage to him. But the Nāyak refused. Thereupon his house was invested by the Sultan's men and the girl was carried away in a closed palanquin to Dilli. The Sultan arranged a day for her marriage and invited not only his own officers but also sent word to Huṇḍi Hetta Nāyak about the impending marriage. This time the Nāyak did not resist but went to Dilli after inviting all the 101 families of Kuñchatigas and accompanied by 12 thousand cattle. He also took with him clothes, etc., to be presented at the time of marriage.

An auspicious *lagna* was fixed by the astrologers and the Nāyak gave away his daughter on Thursday the 5th lunar day of the bright half of Kārtika in Ś 1135 Prabhava. The Sultan, highly pleased, rewarded the Nāyak and the leaders of the 101 families of the Kuñchatigas with rich presents of ear-rings, necklaces and presented some villages also.

The Nāyak returned with his followers to Sidigere. A year or two later a son was born to the Nāyak's daughter Bairodēvi. Then the Nāyak was highly delighted and went to the Sultan and presented him with a golden cradle encrusted

with precious stones, and also with a thousand cows. The Sultan, too, honoured him duly and the Nâyak returned to Sidigere.

Some time later, certain officers of the Sultan reported to him that the treasure of the Nâyak and the cattle in his pens were unrivalled and such objects and animals were not found even in Dillî. The Sultan, excited by cupidity, ordered the seizure of the Nâyak. This information was sent in a letter by Bairôdêvi to her father and Hunḍi Hetta Nâyak felt very anxious and invited the chiefs of the Kuñchaṭigas to a conference and decided on fleeing away *en masse* (*gûleya teraḷabêkendene*). Then these leaders including his brother Buḷli Nâyak, Kattale Nâyak, Śankaṇa Nâyak, Singaṇa Nâyak, Ânyappa Nâyak, Dêvappa Nâyak, Bhairô Nâyak, Kêtaṇṇa Nâyak, who were the heads of the families, and Ulavi Mude Nâyak, Basaliyôr Peṇḍa Nâyak, Âvinôra Malenâyak, Âlonôra Kâṭenâyak, Hunḍe Kempe Nâyak, Bâlinâyak of Oredale, Dûlinâyak of Gâliyôr, Timmanâyak of Cheleya, Kaṭari Bomme Nâyak, Lingênâyak of Sûrenôr, Vîre Nâyak of Yammehaṭṭi, Pedenâyak of Koravaḷi, Chikenâyak of Satenôr, Giriyaṇa-nâyak of Huli-yôr, Doḍanâyak of Tanḍadôr, Siddenâyak of Baṇḍârada Koggiyôr, Suttaḡaṭṭuva Harigenâyak, Bhairênâyak of Dâniyôr, Chike Nâyak of Gaḍhadôr, 'Taḷavâr (watchman ?) Mâdinâyak, Officer (adhikâri) Tippênâyak, Malenâyak of Eleyôr, Kattalenâyak of Puṇajiyôr, Chikenâyak of Kantenôr, Timmenâyak of Bâkavaḷi, Pedenâyak of Arasanôr, Muttinâyak of Orage, Dêve Nâyak of Kâge, Chauḍe Nâyak of Ballênahaḷli, these heads of the militia, accompanied by 4,000 Brahmans who followed the accountant (*karaṇaka*) Chikarasa, 5,000 followers of Muppina Bhairênâyak, 5,000 followers of Haḷikâra Mâlinâyak, 6,000 followers of Yasalôra Tippenâyak, 7,000 persons including *sâlu-mûle-seṭi* (caravans of merchants ?), *paṭṭaṇasvâmis* (heads of merchants and towns), 5,000 *panchâḷas* (goldsmiths, carpenters, etc.), 2,000 *kelasis* (barbers) and *maḍivaḷas* (washermen), comprising 101 families (*kula*) and 18 castes (*jâti*), . . . all left with nine palanquins, 1,700 litters, 7,200 umbrellas, 12 lakhs of cattle and 7 700 carts. They carried the gods Bairadêvaru and Mahadêvate of 40 bâḍas (villages) on carts and appointed Mudhajîya and Râmajîya to look after their worship. Five lakhs of cows moved with the party . . .

As the Nâyak's followers moved on without stopping they were encountered by Sûrenâyak of Maṇḍogadi. But he was killed and his head was cut off and thrown in a ditch, and his troops were destroyed and his cattle carried off. The Nâyak and his followers next plundered Kalyân and went to Haṭṭikoṭahallî and Hiri-yur. While they were proceeding further, the king of Dillî who had heard of the emigration of the Nâyak sent 770 *khâns* (generals) under Malokhân to intercept him and attack his army. These khâns soon went in pursuit of the Nâyak who knowing of this crossed the Heddore (lit: big river; used for the river Kṛishṇâ and sometimes for the Tunga-bhadrâ) and ordering his war-drums to be sounded formed the 7,700 carts of his into a temporary fortress or stockade and attacked the 770 khâns and defeating their

troops and killing them had the *dharmagāḍa* (blowing of trumpets to declare the cessation of hostilities) sounded. He next went to Hampi, once again had his drum (*dummāna* also called *ramadōḷu*) beaten, and washing his *bhalleya* (lance) in the river Tungabhadra, bathed with all his followers in that river. He also made several gifts to gods and Brahmins.

The Nāyak proceeded once again on his march camping at Dāṇḍigāḍu, Chimatarakaldurga (Chitaldrug) and Hoḷalkere, had the drum beaten at Guṇṭanūr and halted with all the Nāyaks and cattle at the place.

While there, the Nāyak had a dry pole of *kakke* (*Cassia fistula*) brought into his royal residence and churned whey therewith. But the pole, however, sprouted and the goddess Mahadēvate appeared therefrom. The god Bhairava of forty *bāḍas* (villages) also appeared at Hoḷalkere town. The Nāyak got the milk of his cattle at Sonḍekola, Goḍamanahāl and Jannige-haḷa and offering worship to the gods with the milk, etc., feasted all his followers and rewarded them with presents of cloth.

In the meanwhile Mallappodeyar, son of Narasimhabhūpāla, King of Chitrakal (Chitaldrug), sent his agents to the Nāyak (Huṇḍi Hetta Nāyak) inviting him to his capital. Accordingly the Nāyak went there and represented to him that the great Sultan of Dillī married his daughter and planned the capture and punishment of his followers and that in order to escape from him he had emigrated with his whole party and come to the place. The king Narasimha, hearing this, honoured the Nāyak with the customary presents of *vīḷeya* (betel) and *uḷugore* (cloths) and the Nāyak settled in peace at Guṇṭanūr.

We next have seven lines in praise of the king Vīra-ballāḷa, son of Viṣṇu-ballāḷa of Haḷeyabīḍ of Hoyasana-nāḍ the meaning of which may be summarised as follows :—

The kings of Chōḷa, Kaḷinga, Barbara, Turushka, Varāṭa . . . Maruhāṭa all live by taking refuge in Ballāḷa's valour. His queen was Padmaladēvi equal to Arundhatī, Lakshmi, etc. Their son was Narasimha whose glory spread in all directions.

Coming to the main story we next learn that Narasimha, the prince, reported the arrival of Huṇḍi Hetta Nāyak to King Ballāḷa and at the invitation of that king Huṇḍi Hetta Nāyak with all the 101 families of Kuṇḍaṭiga Nāyaks and accompanied by Narasimha repaired to the court of king Ballāḷa and offering jewels and gold and silver flowers at the feet of the king prostrated before him and stood in his presence with hands folded. The king Ballāḷarāya sent for Māraṇagaḍa of Huḷiyār and asked him about the Kuṇḍaṭiga Nāyaks. Māraṇagaḍa reported to the king that Huṇḍi Hetta Nāyak was the chief of the 101 Kuṇḍaṭiga families and thus entitled to the first *vīḷeya* (offering of betel-leaf on ceremonial occasions) and that he also had the right to dispose of disputes where the members of the

community broke the rules of caste. Then the king ordered the *viḷeya* of the left hand and right hand to Huṇḍi Hetta Nāyak and Māraṇagaṇḍa and granted to the Nāyak a śāsana conferring certain rights on him on Monday, the 5th lunar day of the bright half of Vaiśākha in the year Âṅgīrasa, 1232 of the Śālivāhana era.

The Nāyak had or was given the titles : lord of Voḍegere, warrior of Siḍigere, Bhīma of boundary disputes, chief over boundaries, a hero in battle, terrible in war, destroyer of the Turuka army, punisher of 77 khāns, a rope to bind the enemies, a stick to kill enemies enemy to those who disputed his titles (?), a hook to the throats of hostile Kuñchaṭigas. He was exempt from tank cess, cart-tax and *pandal* tax in marriages in Mukaṇṇa Chaḷatiya ?, Hartāḷ, Ballāḷasamudra, Dūlihaḷḷi, Gondihaḷḷi, Kālumara, Benakal, Dēvapura, Narastpura, Doḍḍagaṭṭa, Taḷige, Kalugūḷi Haṭṭi, Duggavara, Taḷeya, Madēru, Malli Singanahaḷḷi, Emmaganūr, Gilikanhaḷḷi, Nandana Hosūr, Kaladēvanahaḷḷi, Mugūḷekaṭṭe and Nākikere.

The usual rewards or punishments to those who protect or destroy previous grants are next given. The signature of the king Ballāḷarāya as Śrī Virūpāksha concludes the grant.

General Remarks.

This copper-plate record is carved on five plates (16" × 5"), each of which has nearly ten lines of writing. The inscription begins on the front side of the first plate and is continued on the back of the second plate and on both sides of the remaining plates. As the record was not complete, it was continued on the back of the first plate. It purports to describe the marriage of the daughter of a chief of the Kuñchaṭiga Vokkaliga families with the Sultan of Delhi and the attack on the Kuñchaṭigas under the orders of the Sultan due to jealousy and the consequent wholesale emigration of the 101 families of the Kuñchaṭigas to Chitaldrug, Guṇṭanūr (a village in Chitaldrug Taluk), etc., and the protection given to them by the Hoysala king of Halebidu named Ballāḷa and his son, Prince Narasimha. As the queen of this Ballāḷa is named Padmale and his son Narasimha, he is evidently Ballāḷa II (1173-1220). But the date given in line 97 *viz.*, Ś 1232 is too late for him. The marriage of the chief's daughter to the Sultan of Delhi is dated in Ś 1135 Prabhava. This date is too early for the Mussalman occupation of the Dekhan and the defeat of the Delhi troops near the river Kṛishṇā or Tungabhadra (Heddore in line 60). Further the dates given *viz.*, Ś 1135 Prabhava and Ś 1232 Âṅgīrasa are irregular for the cyclic year named Ś 1135 is Śrīmuka and the nearest Prabhava is Ś 1129. Similarly Ś 1232 is Sādhārṇa and the nearest Âṅgīrasa is Ś 1254. The interval between the dates given is 97 years and it is not easy to believe that Huṇḍi Hetta Nāyaka lived 97 years after marrying his daughter. Further there is also visible in the plates a tampering with the figures of the dates given. Thus in Ś 1135, the second digit was at first 6, later changed to 2 and

finally altered to 1. In Ś 1232, the second digit was changed from 7 to 1 and finally to 2, the third digit was changed from 7 to 3 and the fourth altered from 4 to 2.

The characters, too, of the plates do not appear to belong to the 13th century A.D., though there is a general attempt to imitate the Hoysala letters of the period. Thus *chā* in line 5 of V. B., *ko* in line 8 of V A, *ho* in line 2 of V A, *gi* in line 10 of V A, are all definitely modern; *dhi* in line 12 of III B, also *thā* in line 4 of I A, etc., are pierced at the bottom by a vertical line as in the modern Kannaḍa characters. So also the use of the words *kāgaja* in line 12 of III B and *vivāharāguttade* in line 9 of II B and *telekoṇḍu* in line 8, V A appear to belong to modern times. The grant abounds in errors of spelling. Thus it seems to be spurious.

Of the places mentioned in the record Hiriyūr is the headquarter of the Taluk of that name in the Chitaldrug District, Mysore State; so also Hoḷalkere; Guṇṭanūr, Sonḍekoḷa and Goḍamanahāl are villages in the Chitaldrug Taluk. Voḍagere and Sidigere are pointed out by some Kuṇchaṭigas to be the same as Voḍḍagere and Sididoregal in Koratagere and Madhugiri Taluks. Some of the other villages seem to be also situated in the Chitaldrug and Tumkur Districts.

At the same time there is a tradition among the Kuṇchaṭigas that their ancestors lived near Delhi and that one of their chiefs fled from his country to escape the importunity of a Mussalman chief who wished to marry his beautiful daughter. Also Uṇḍe Yattarāya is ranked among the progenitors of this caste, as we find that on all ceremonial occasions *tūmbūla* is set apart in his name (see Kuṇchaṭigas pp. 17-39 of the Mysore Tribes and Castes, Vol. IV, by Ananthakrishna Iyer). This tradition is found modified in the present copper plate. The date S' 1232 of the grant corresponds to A.D. 1310, though not the cyclic year, and at this time there were frequent invasions of the country by the Mussalman troops of Delhi and it is possible that one of the generals carried off a Kuṇchaṭiga girl to Delhi. But beyond recording a possible variant of the tradition current among the Kuṇchaṭigas the grant is spurious and cannot be relied upon for any historical purpose.

2

HASSAN DISTRICT.

BELUR TALUK.

At Bêlūr, on broken stones in the lower pavement near the Vīra Nārāyaṇa shrine in the compound of the Kêśava temple. PLATE XXII.

Size 4' 2" × 2' 4".

Kannaḍa language and characters.

ಬೇಲೂರು ವೀರನಾರಾಯಣ ವೇವಣ್ಣನದ ಮುಂದುಗಡೆ ಅಂಗಳಕ್ಕೆ ಹಾಸಿದ ಕಲ್ಲು ತುಂಡುಗಳ ಕೆಳಮೊಗದಲ್ಲ.
ಪ್ರಮಾಣ 4' 2" × 2' 4".

Iನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

1. ಘ್ನ ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಧುವನಾಶ್ರಯಂ ಶ್ರೀ ಪೃಥ್ವೀವಲ್ಲಭ ಮಹಾರಾಜಾ
2. . . ಮೇಶ್ವರ ಪರಮ ಭಟ್ಟಾರಕ ಯಾದವ ಕುಳಾಂಬರದ್ಯುಮಣಿ ಸರ್ವ . .
3. . . ಮಣಿ ಮಲೆ ರಾಜರಾಜ ಮಲಪರೊಳ್ಗಂಡ ಗಂಡ ಬೇರುಂಡ
4. . . . ಡನ ಸಹಾಯ ಶೂರ ಶನಿವಾರ ಸಿದ್ಧಿಗಿರಿ ದುರ್ಗಮಲ್ಲ ಚಲ . . .
5. . . . ನಶ್ಯಂಕ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಹೊಯ್ಸಳ ವೀರ ಬಲ್ಲಾಳ ದೇವರ

IIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

6. . . . ಬಿಟ್ಟಯರಾವುತನ ಮಹಿಮೆ ಯೆಂತೆಂದೊಡೆ || ಕಡೆಬಂದಾದ್ದುಬ್ಬರ
7. . . . ದೆ ಕಡಲ್ವೇಮೆಯಂ ರೆ ಮೇಲೆ ನಡವಾಗಳ್ ವೀರಬಲ್ಲಾಳನ ದೆನದಿ
8. . . . ಮಂನೂಂಕಿ ಬೀರಸ್ವೇಡೆವಂನ ಕೋಪದಿಂ ಭೋಂಕನೆ ಮನಣನಾತ್ಮೋದ್ಭವಂ
9. . . . ಗ್ಗಡ ದಾಳ್ಮತ್ಸೇಭದೊಳ್ ತಳ್ಳಿಬಿದನೆನೆ ಭಟ್ಟಿಬಿಟ್ಟಗಂಗಾರ್ಸಮಾನಂ ಆಳಾಪಂ
10. . . . ಲಸುಂಬಾಳೊಳ್ ಸಂಕಮನ ಪಡೆಯನಾನೆಯ ಘಟೆಯಂ ಗೊಳಿ
11. . . . ಬಿಬಿಬಿದಂ ಕಾಳಿಗದೊಳ್ಕಾಯೊ ಮಾರಿಯಕ್ಕನ ತನಯಂ || ಕಡನದೊ

IIIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

12. . . . ಸೂಸುವ ಬಂಡದಿಂದೆ ಪೆಟ್ಟಿದ ನೆರೆನೊತ್ತರೊಳ್ಳು ಸಿದ್ಧಿದಲ (?) . . .
13. . . . ವಕರುಳುಪುರಮದುತಮಾ (?) . . .
14. ಳಗಣ್ಣ

Note.

This is a *viragal* describing the exploits of a warrior named *Biṭṭiya-rāvuta* who fought for his master *Viraballāladēva*, the *Hoysala* king. The hero is said to have defeated troops of elephants while he himself sat on horseback. This is shown in the sculptures on the *viragal*.

The battle is stated to have taken place between the *Kalachurya* king *Sankama* and the *Hoysala* king *Ballāla*. A son of *Masaṇa*, not named, is said to have been killed while seated on an elephant by *Biṭṭiya-rāvuta* (who is also called *Biṭṭiga* in line 9).* The actual place of battle is not named but it is stated in line 7 that when the enemy came in rage to invade the coastal tracts (*kaḍal-sime*), *Ballāla* ordered his forces to fight against them. *Masaṇa*, referred to in this record is probably the same warrior as the *Kadamba* general who was defeated by *Vishṇuvardhana* near *Bankapur* (E. C. V. Belur 124) in 1133 A.D. See also M. A. R. 1910, P. 31.

* It is possible to interpret the passage as meaning that *Biṭṭiga* was the son of *Masaṇa* and that he killed several warriors seated on elephants.



CHANNAKESAVA TEMPLE AT BELUR: VIRAGAL (No. 2—p. 99).

No date is given. But the mention of the name of Sankama who was one of the contending parties gives us a clue to the date. He was evidently the Kalachurya king of that name, who was the son of Bijjala and who ruled from 1176 to 1181 A.D. Vira Ballala who fought against him was Ballala II, the Hoysala king, whose reign lasted from 1173 to 1220 A.D. There was constant fighting between the Hoysalas and Kalachuryas about this time, and the battle must have taken place between 1176 and 1181. Two other viragals (namely, Ep. Carn. VI, Mudgere 33 and the one noticed in M. A. R. 1915, page 53), also refer to this war and give its date as 1179 A.D.

Several letters at the beginning and end of each line in the record are lost and hence the meaning of some passages is not very clear.

3.

In the same town Bêlûr, on the northern wall in the eastern entrance of the Chennakêśava Temple.

Size 1' — 9" × 1' — 2".

Kannada language and characters.

ಬೇಲೂರು ಚನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ನವರಂಗದ ಪೂರ್ವದಾಗಿಲ ಒಳಗಡೆ ಬಾಗಿಲಿನ
ಉತ್ತರಕ್ಕೆ ಗೋಡೆಯ ಮೇಲೆ

ಪ್ರಮಾಣ 1' — 9" × 1' — 2'

1. ಶ್ರೀ ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯಶ್ಚ ಶಕ ವರ್ಷ ೧೧೬೩ನೆಯ ಪ್ಲವಸಂವ
2. ತ್ಸರದ ಪುಷ್ಯ ಬ ೭ ಬು | ಬೆಲುಹೂರ ಶ್ರೀ ಚೆನ್ನಕೇಶವ ದೇವರಗೆ
3. ಶ್ರೀ ಮನುಮಹಾಪ್ರಧಾನಂ ಪೋಲಾವದಮನ್ನಾಯಕರ
4. ಸೇನ ಬೋವ ಕಾಮಾವೆಯ ಮಗ ದೇವಣ್ಣನು ಉತ್ತರಾಯಣ ಸಂಕ್ರಮಾ
5. ಇವಲು ಅಧಿಕಾರೋಗಣಿಗೆ ಹೊಂಗೆ ಹಾಗೆ ವೊಂದ ವ್ರಿ ದಿ[೦]ಯಂ
6. ಬೀಜವೊಂನಾಗಿ ಮಹಾಜನಂಗಳಿಗೆ ನಡಸುವಂತಾಗಿ ಕೊಟ್ಟು ೨
7. ದ್ರಾಕ್ಷಾಸ್ಥಾಯಿ ಶ್ರೀ || ಮಾಕೆಯ ಹೆಗ್ಗಡೆಯರ ಅಳಿಯಕಾಮಯ್ಯ . . .

Transliteration.

1. śrī svasti śrī jayābhyudayaś cha Śakavarsha 1163 neya Plava-samva-
2. tsarada Pushya ba 7 Bu | Beluhûra Śrī Chennakêśava-dêvarige
3. śrīmanu mahā-pradhānam Pôlavādamannāyakara
4. Sēnabôva Kāmauveya maga Dēvaṇṇanu uttarāyaṇa sankramā-
5. hādalu adhikārôgaṇege honge hāga vonda vridiyam
6. Bījavyomnāgi mahā-janamgalige naḍasuvantāgi koṭṭa ga 2 [ā-chan-].
7. drākṣa-sthāyī śrī || Mākeya-heggaḍeyara aḷiya Kāmayya.

Translation.

Be it well. May there be victory and prosperity. On Wednesday the 7th day of the dark half of Pushya in the year Plava Ś 1163 Sānabôva Dēvaṇṇa .

son of Kâmauve and a subordinate (?) of the illustrious mahâpradhâna Pôlâlva-dannâyaka presented to the mahâjanas two gadyânas as capital deposit in order that from the interest thereon at the rate of one *hâga* for a *hon* they might provide for extra feeding on the day of uttarâyana sankramana as a service to the god Chennakêśava of Beluhûr. May this stand for as long as the sun and moon endure.

Kâmayya, son-in-law ? (*aliya*) of Mâkeya-heggade.

Note.

This record is apparently of the reign of the Hoysala king Sômêśvara since though the king is not named in the grant, the date given which corresponds to Wednesday 25th December 1241 A.D. falls within his reign (1233-1254). Pôlâlva-dannâyaka was a minister under Narasimha II and built the famous Hariharêśvara temple at Harihar in the Chitaldrug District (see E. C. XI Davangere 25 of 1224 A.D.).

4.

In the same town Bêlûr, on a stone slab in the paved floor outside the western wall of the southern doorway of the Kêśava temple.

Size 3' × 2' — 2".

Kannada language and characters.

ಬೇಲೂರು ಚನ್ನ ಕೇಶವ ದೇವಸ್ಥಾನದ ದಕ್ಷಿಣ ಬಾಗಿಲ ಪಶ್ಚಿಮ ಗೋಡೆಯ ಹೊರಗಡೆ
ನೆಲಕ್ಕೆ ಹಾಸಿರುವ ಬಳಪದ ಕಲ್ಲಿನಲ್ಲಿ.

ಹೊಸಗನ್ನಡಕ್ಕರ ಮತ್ತು ಭಾಷೆ

1. ಭಾವ ಸಂವತ್ಸರದ ಭಾದ್ರಪದ ಶುದ್ಧ ೧೧ ರೂ ಯಂಗುಳದ ಮಲ್ಲರಾಜನ ಮಗತಿ
2. ರುಮಲಯನು ಕೇಶವ ದೇವರಿಗೆ ಹೊಡವಂಟು ಕೃತಾರ್ಥನಾದನೂ

Note.

This is an inscription engraved on the floor, under the orders of one Tirunallaya, son of Mallarâja of Ingula, to show that he visited and made obeisance to the god Kêśava (of Bêlûr) on the 11th lunar day of the bright half of Bhâdrapada in the year Bhâva.

5.

On another slab near the southern doorway of the Kêśava temple.

Size 2' — 6" × 1' — 4".

Telugu language and characters.

ಅದೇ ದಕ್ಷಿಣ ಬಾಗಿಲು ಮುಂದುಗಡೆ ಶ್ರೀ ಚಕ್ರದ ತಳಹದಿ ಮೇಲೆ ಹಾಸಿರುವ ಚಪ್ಪಡಿ ಕಲ್ಲಿನಲ್ಲಿ.

ತಲುಗಕ್ಷರ ಮತ್ತು ಭಾಷೆ

1. ಪ್ರನಿರಲ ನಾಗಯ ಚಿನಪನಿಕಿ ನಿತ್ಯ
2. ಮುಲು ಪಡಿವೇಲು ವಂದನಲು

Note.

This, like the previous number, records the salutation of a devotee named Pranirala Nāgaya to the god Chennappa (Chennakēśava) in the Kēśava temple at Bêlûr.

6.

In the same temple on the 2nd set of steps leading from the east to the main temple from the platform.

Modern Kannada characters and language.

ಅವೇ ದೇವಸ್ಥಾನದಲ್ಲಿ ಕೇಶವ ದೇವರ ಗುಡಿಯ ಮುಂದೆ ಪೂರ್ವದಿಕ್ಕಿನ ಮೆಟ್ಟಿಲುಗಳ ಮೇಲೆ.

- | | | |
|------------------|-----------------|-----------------|
| 1. ಮಲ್ಲವೈರು | 2. ಲಕ್ಷ್ಮಾಮನವರು | 3. ದೇವಾಜಿಯಮನವರು |
| 4. ಕ್ರಿಣಾಜಂಪನವರು | 5. ಕಾಂತಮಣಿಯವರು | |

Note.

The names of some female devotees who visited the temple of Kēśava are inscribed here. They are : Mallavvêru, Lakshammānavaru, Dêvājiyamanāvaru, Kriṇājammanāvaru, Kāntāmaṇiyāvaru. The figures of these ladies are incised roughly above the names. It is probable that the last four names are of those connected with the royal family of Mysore.

7.

In the same Kēśava temple at Bêlûr, on a stone slab in the ceiling of the navaraṅga hall in the Bhāshyakāra shrine.

Kannada language and characters.

ಅದೇ ದೇವಸ್ಥಾನದ ಭಾಷ್ಯಕಾರ್ಯ ಸನ್ನಿಧಿಯ ನವರಂಗದ ಬಾಗಿಲಿನ ಒಳ ಅಂಕಣದ ಮೇಲ್ಭಾಗದಲ್ಲಿ
ಹಾಸಿರುವ ಕಲ್ಲಿನ ಒಳಭಾಗದಲ್ಲಿ.

ಕನ್ನಡಕ್ಷರ ಮತ್ತು ಭಾಷೆ.

- | | |
|------------------------|------------------------------------|
| 1. ಭುಜಬಲವೀ [೮] . . . | 3. ಜ್ಞನಿ (?) [ದೇ]ವ ರೋಕ ಪ್ರಾಪ್ತನಾದಂ |
| 2. ನಾರಸಿಂಹದೇವನ ಕಾಮಯಮಹಾ | |

Note.

This records the death of one Kāmaya, a dependant of the Hoysala king Narasimha.

8.

In the same Taluk and hobli of Belûr, on a boulder to the east of the village Yelahanka.

Nandi Nāgari characters.

Transliteration.

- | | |
|--------------------------|----------------------------------|
| 1. śrī Viśvanātha-dī- | 5. ya kaṭṭisidada koḍagiġi yā- |
| 2. kshitaiyyanavari- | 6. va terugaḍeyam yillade sarva- |
| 3. ge Daṇṇāyaka Singa- | 7. mānyavāgi bijavariya- |
| 4. ma Gumamṇamgalu kere- | 8. li koṭṭaru |

Note.

This records the gift as *sarvamānya* (free from taxes) *koḍagi* (grant of land) of some field to Viśvanātha-dīkshitaiya by Daṇṇāyaka Singama and Gummaṇṇa for having built some tank.

9.

KADUR DISTRICT.

KOPPA TALUK.

First copper plate grant of Chennavīra-Vodeyar, chief of Dānivāsa, dated S' 1506 in the Jaina basti in Yedchalli: now in the possession of Joyis Venkata-krishṇaiya at Tarikere in the Tarikere Taluk. Engraved on the back side of E. C. VI Koppa Taluk No. 24.

Kannada language and characters.

ಕಡೂರು ಡಿಸ್ಟ್ರಿಕ್ಟ್‌ನ ಶಾಸನಗಳು.

ಕೊಪ್ಪದ ತಾಲ್ಲೂಕು ಯಡೆಹಳ್ಳಿಯ ನರಸಿಂಹರಾಜಪುರದ ಜಿನಬಸ್ತಿಯ ತಾಮ್ರಶಾಸನ. ಈ ಶಾಸನವು ಹಿಂದೆ ಕೊಪ್ಪ ತಾಲ್ಲೂಕ್ 24ನೆಯ ನಂಬರಾಗಿ ಮುದ್ರಿತವಾಗಿರುವ ಶಾಸನದ ಹಿಂಭಾಗದಲ್ಲ ಬರೆದಿದೆ.

ಈಗ ಈ ತಾಮ್ರಶಾಸನವು ತರೀಕೆರೆಯಲ್ಲಿರುವ ಜೋಯಿಸ ಟಿ. ಸಿ. ವೆಂಕಟಕೃಷ್ಣಪ್ಪಯ್ಯ ಮತ್ತು ಬಿ. ದೇವರಥಪ್ಪರವರದಲ್ಲಿದೆ.

1. ಸುಧಮಸ್ತು | ನಮ ಸುಂಗ ಶಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾಮರ [ಚಾರ]ವೆ
2. ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭಮೂ [ಲ]ಸ್ತುಂಬಯಶಾಂಬವೆ || ಸ್ವಸ್ತಿಶ್ರೀ
3. ವಿಜಯಾಧ್ಯುದಯ ಶಾಶಿವಾಹಶಕ್ತವರುಶ ೧೫೦೬ನೆಯ ಸಂದವರ್ತಮಾನ |
4. ತಾರಣನಂ | ಅಶ್ವಿಜಶು ೧೦ ಮಿ ಅದಿವಾರದಲು ಶ್ರೀಮತು | ದಾನಿವಾ
5. ಸದ ಚೆನ್ನರಾಯವಡೆರ | ಮಕ್ಕಳು ಚಿಕ್ಕವೀರಪ್ಪವಾಡೆರು ಮಕ್ಕಳು ಚೆನ್ನವಿ
6. ರವಾಡೆರು ಗೆರಸೊಪ್ಪೆ ಸಮಂತ್ರ ಬದದೇವರ ಸಿಕ್ಕರು | ಗುಣಬದ್ರದೇವರು | ಸಿಕ್ಕ
7. ರು | ವಿರಸನದೇವರಿಗೆ | ಕೊಟಿಭೂಮಿಕೃತಪತ್ರದ ಕ್ರಮವೆಂತಂದೆ | ಭಾಳಿಪಾ[ಲ]
8. ಬಂದಪ್ಪನಮಗಲಿಂಗಂಣನು | ನಷ್ಟಸಂತನ ಪಾಹೋದನಂಮಂದ | ಆತನ ಭೂ
9. ಮಾನಾಗಲಪುರದ ಗ್ರಾಮದವಳಗೆ ತೆಂಗಿನ ೫ [ತ] ಲಗದ್ದೆರ್ಬ ಕಂಡುಗವಂಥ

10. ತ್ತು ಬೀಜವರಿ | ಆ ಧೂಮಿ ನಮ ಅರಮನೆಗೆ ಹರವಿಯಾಗಿ ಬಂದ
11. ಸಮಂದ | ಯೀ ವೀರಸೇನದೇವರಿಗೆ ಕ್ರಿಯಾವಾಗಿ ಕೊಟ್ಟವಾಗಿ | ಆ ಧೂಮಿ
12. ಗೆ ಸಲುವ ಕ್ರಯದವ್ಯ | ಲಕ್ಷಣ ಲಕ್ಷಿತ ತತ್ಕಾರೋಚಿತ | ಮಧ್ಯಸ್ತ ಪರಿಕಲ್ಪಿತ ಉ
13. ಧಯವಾದಿ ಸಂಪ್ರತಿಪನ್ನ ಕಾಲ ಪರಿವರ್ತನಕ್ಕೆ ಸಲುವ ಪಿಯ ಸಾಹ ನಿನಗ
14. ಟಿ ವರಹಗೆ ಖಾ ಅಕ್ಷರದಲು ಮೂವತ್ತು ಯೆರಡು ವರಹನು | ತರವಿಸ ಉಳಿ
15. ಯದೆ | ಸರಸಾಕಲ್ಪವಾಗಿ ಸಲ್ಲಿಸಿಕೊಂಡವಾಗಿ | ಆ ಧೂಮಿಗೆ ಸಲುವ ಚತ್ತು .
16. ನೀಮೆಯವಿವರ | ಮೂಡಲು | ಈಗದ್ದೆಯ ನೀರವರ್ತಕಲ ಆಗಲಿಂದಪಡಲು |
17. ತ್ರಿಂಕಲು ಕೆರೆ ಪರಿಯಿಂದ ಬಡಗಲು | ಪಡುವಲು ಗುರುವಪ್ಪಹೆಬರುವನ ತೋ
18. ಟದಿಂದ ಮೂಡಲು ಬಡಗಲು ಹಾನಂಬಿಯಿಂದ ತ್ರಿಂಕಲು | ಯಂತ್ರಚತ್ತುನಿ
19. ಮೆ ವಳಗುಳ್ಳ | ನಿಧಿ | ನಿಕ್ಷೇಪಜಲ | ಪಾಸಣ | ಅಕ್ಷಣಿ | ಆಗಮಿ | ಸಿದ್ಧಶಾಂ
20. ಧ್ಯಂಗಲೆಂಬ | ಅಪ್ಪಾಭೋಗ ತೇಜಸಾಂಮ್ಯವನು ನೀಲು ನಿಮ್ಮ ಶಿಶ್ಯರು ಪಾ
21. ರಂ ಪರಿಯವಾಗಿ ಸುಖದಿಂದ ಬೋಗಿನಿ ಬಹಿರಿ ಯಿಂದ ಬರಸಿಕೊಟ ಕ್ರಯಶಾ
22. ಶನಪಟೆ ಯದಕ್ಕೆ ಅಬಿರಾಸೆ ಬಿಟವರು ದೇವಲೋಕ ಮರ್ತ್ಯಲೋಕಕ್ಕೆ ಏರ
23. ಹಿತರೂ | ಶ್ರೀಹತ್ಯ | ಗೋಹತ್ಯಕ್ಕೆ ಬಜಿನರಹರೂ || ವಿರಪವ
24. ಡರು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. subham astu namas [t] unga-siras-tumbi-chandra-chāmara-[châra] ve
2. trailôkya-nagarâ-rambha-mû [la] stambaya Sâmbave " svasti śrî
3. vijayâdbhudaya Śâsivâha-śakka varuṣa 1506 neya sanda vartamâna |
4. Târâṇa sam | Âśvijâ su 10 mi Âdivâradalu śrîmatu | Dânivâ-
5. sada Chennarâya-vaḍera | makkaḷu Chikka Virappa Vâḍeru makkaḷu
Chennavi-
6. ra Vâḍeru Gerasoppe Samamta bad[r]a- dēvara sisṣaru Gunabadra-
dēvaru sisṣa-
7. ru | Virasēna-dēvarige | koṭa bhûmi kraya-patrada krama-ventendare
Bhâlepâ [la]
8. Bandappana maga Lingannanu | nashṭa-santana vâ [gi] hôda sammamda
| âtana bhû-
9. mi Nagalapurada grâmada vaḷage tengina-hitāla-gadde kha 9 kaṇḍuga
vaṇbha-
10. ttu bijavari | â bhûmi namma âramanige haravariyâgi banda
11. sammamda | yî Virasēna-dēvarige kreyâvâgi kothevâgi | â bhûmi-
12. ge saluva kraya dravya | lakṣaṇa-lakshita tatkalôchita | madhyasta-
parikalpita u-
13. bhaya-vâdi-samprattipanna kâla-parivarttana-kke saluva piyasâhe-nija-ga-
14. tṭhi varaha ga 32 aksharadalu mûvattu yeraḍu varahanu | taravisa uḷi-
15. yade | sale-śakalyavâgi sallisi-koṇḍevâgi | â bhûmige saluva chattu-
16. simeya vivara | mûḍalu | î gaddeya nira-erra-kala âgaḷindam paḍulu.
17. ttenkkalu kero-êriyindam ba [da] galu | paḍuvalu Guruvappa Hebaruvana tō-

18. ṭadindam mûḍalu | baḍagalu Hānambiyinda ttenkalu | yintti chattu-si-
19. me-valagulla | nidhi | nikshêpa jala | pâsana akshini | āgami | siddha
sām-
20. dhyamgaḷemba | āshṭhā-bhōga tēja-sāṃmya-vaiṇṇu nīu niṃma śiṣyaru pā-
21. rampariyavāgi sukhadiṃ bogisi bahiri yandam barasi koṭa kraya śā-
22. śana paṭe yidakke abilāse biṭavaru dēvalōka martyalōkakke vira-
23. hitarū | śrīhatya | gōhatyakke bajinaraharū || Virapa-va-
24. ḍeru śrī śrī śrī śrī śrī śrī śrī.

Note.

A reference to this and seven other copper plate grants received from Lakshmi-sēna-bhaṭṭāraka-paṭṭāchārya of the Jaina maṭha at Singanagadde, Narasimharājapur registering gifts to the maṭha from Chennarāja Voḍeyar and Chennavīrappa Voḍeyar of Dānivāsa has been made on p. 18, Mysore Archaeological Report for 1919. No details, however, have been given there of the grants. Of these, four have been already published in Epigraphia Carnatica Vol. VI Kadur District inscriptions, Koppa Taluk Nos. 21-24. Of those that are unpublished therein one is a very short and incomplete record containing three lines only having merely the usual invocatory verse addressed to Śambu and the letters “svasti śrī jayābhyudaya Śālivāhana-śaka-varusha.” The remaining three grants are published in this report.

These eight grants are engraved on four different copper plates, each face of the plate containing a separate grant. All the four plates seem to have been attached to a single brass ring which had a boar seal. On the front side of the 1st plate the inscription Koppa Taluk No. 21 has been engraved and on its back the incomplete inscription previously referred to. On the front side of the 2nd plate Koppa Taluk No. 22 is engraved and on its back is Koppa Taluk No. 23. The third plate has on one side Koppa Taluk 24 and on its back No. 9 of the present Report. The fourth plate has on its front and back Nos. 10 and 11 of the present Report.

As regards the object of the grants all the seven records except Koppa Taluk 21 refer to sales of land to the Jaina guru Virasēna, disciple of Guṇabhadra, who was a disciple of Samantabhadra of the village Gērasoppa (noted for the falls of the Śarāvati river nearby). The donor or the seller was Chennavīrappavoḍeyar, son of Chikavīrappa-Voḍeyar, who was the son of Chennarāja-Voḍeyar, chief of Dānivāsa (a village in Narasimharājapura Sub-Taluk, Kadur District). Of these however, two *i.e.*, Koppa 22 and 23 are dated in Ś 1407 and 1405 and the rest are dated in Ś 1506, 1507 and 1509 with the exception of Koppa 21. But the same donor and donee could not have lived for more than 100 years. Further Koppa Taluk 21, referred to above, registers a grant by Chennarāja-Voḍeyar to the guru Samantabhadra of

Gêrasoppa in Ś 1355. Now if the donee of the other grants here is the grandson or disciple's disciple of Samantabhadra of the above grant, the difference of more than 150 years in Koppa 24 etc., cannot be accounted for easily in two generations.

We shall now study the dates of these grants in greater detail. The date of Koppa 24 is S' 1506 Tāraṇa sam. Phāl. śu 13 Gu which corresponds to Thursday 4th March 1585 A. D. On its back is printed No. 10 of the present report the date of which is S' 1506 Āśv. śu 10. Ā which corresponds to Sunday 4th October 1584 A. D. Nos. 10 and 11 of the present Report have the dates S' 1507 Pārthiva sam. Chai. ba. 7 Ā and S' 1509 Sarvajit sam. Vaiś. śu 5 Ā which correspond to Sunday 11th April 1585 A. D. and Sunday 2nd April 1587 A. D. The details of the dates of these four records on two copper plates are perfectly regular. Taking the other three grants engraved on the remaining two plates we find their dates to be irregular. Thus Koppa 21 has the date S' 1355 Śukla sam. Chai. śu. 2 Gu. S' 1355 is however Pramādin and the nearest year Śukla corresponds to S' 1371. Koppa 22 has the date S' 1407 Prajōtpatti sam. Chai. ba. 7 Ā. But S' 1407 is Viśvāvasu and the nearest Prajōtpatti is S' 1433. Further Chai. ba. 7 of S' 1433 is Friday and not Sunday. Similarly the date S' 1405 of Koppa 23 is Śōbhana and the nearest Śukla is S' 1431. In this year (S' 1431) Phāl. śu. 2 is Sunday and not Saturday as stated in the grant. It is hence probable that the three records (Koppa 21, 22 and 23) engraved on two copper plates are either spurious or their dating is hopelessly wrong and the later dates S' 1505 etc., contained in Koppa 24 etc., are more trustworthy. This inference is strengthened by a stone inscription in Bālehalli village in the same Koppa Taluk (E. C. VI Koppa 5, of S' 1491 Śukla (1569 A. D.) containing a grant by Chenna Virappa Nayaka of Dānivasa, who calls himself a descendant of Chennarāya Voḍeyar. Evidently Chenna Virappa Nāyaka of this inscription is the same as Chenna Vira Voḍeyar of Koppa 24.

The contents of the present record are as follows :—

The chief of Dānivāsa named Chennavira Voḍeyar, son of Chikka Virappa Voḍeyar, who was the son of Chennarāya Voḍeyar, sold a plot of wet land named Tengina-hittala-gadde of the sowing capacity of nine khaṇḍugas, situated in the village Nāgalapura to Virasēna-dēvar, disciple of Guṇabhadra-dēvar who was a disciple of Samanta-bhadra-dēvar of Gêrasoppa village for a sum of 32 varahas. This land is stated to have formerly belonged to one Liṅgaṇṇa, son of Bhālepā [la] Bandappa who died without issue and hence the estate became escheat to the state. The boundaries of the land are next given and then follow imprecations against those who might violate the grant. The signature Virappa Voḍeyar is given at the end of the grant.

The words "kṛaya-dravya-lakṣhaṇa-lakṣhita. Piya-sāhe nija-gaṭṭi-varaha" in lines 12-13 denote the nature of the sale transaction and the

coins in which the sale money was paid. The exact significance of the term piyasāhi-nija-gattī 'varaha' is not clear. This word is also used in the succeeding numbers.

The village Nāgalāpura referred to in this record is a village in Koppa Taluk (Narasimharājapura Sub-Taluk) situated about 4 miles to the south-west of Dānivāsa.

10

On a second copper plate from the same basti : Front side.

Size 9" × 7".

Kannada language and characters.

ಅದೇ ಜಿನ ಬಸ್ತಿಯ ಎರಡನೆಯ ತಾಮ್ರದ ಹಲಗೆಯ ಮುಂಭಾಗದಲ್ಲ ಬರೆದಿರುವ ಶಾಸನ.

1. ಸುಧಮಸ್ತು | ನಮಸ್ತುಂಗಶಿರಸ್ತುಂಬಿಚಂದ್ರಚಾಮರ ಚಾ
2. ರವತ್ಪ್ರೀತೋಕ್ಯ ನಗರಾರಂಭಾಮೂಲಸ್ತುಂಬಯ ಶಾಂಬವೆ ಸ್ತು
3. ಸ್ತಿ ಶ್ರೀ ಜಯಾದ್ಭುತಯ ಶಾಲವಾಹನಶಕ ವರುಷ ೧೫೦೭
4. ಸಂದವರ್ತಮಾನ ಪಾರ್ಥಿವ ಸಂವತ್ಸರದ ಚಯತ್ರಬ ೭ ಮಿ ಅದಿ
5. ವಾರದಲೂ ಶ್ರೀಮತ್ತು | ದಾನಿವಾಸದ ಚಿಂನರಾಯ ಪೊಡೆಯರ ಮ
6. ಕ್ಕಳು | ಚಿಕ್ಕವೀರಪ್ಪ ಪೊಡೆಯರಮಕ್ಕಳು ಚಿಂನವೀರಪೊಡೆಯರೂ | ಗೆರಸೊ |
7. ಪ್ಪ ಸಮಂತ್ರ ಬದ್ರದೇವರಸಿಶ್ಯರು | ಗುಣಬದ್ರದೇವರಸಿಶ್ಯ
8. ವೀರಶೇನದೇವರಿಗೆ | ಕೊಟಿಭೂಮಿಕ್ರಯ ಪತ್ರದ ಕ್ರಮವೆಂತೆಂ
9. ದರೆ | ಬಾಳಿಪಾಲ ತಮಯನಮಗ ನರಸಪ್ಪನು ನಪ್ಪಸಂ
10. ತಾನವಾಗಿ ಹೋದನುಮಂದ ಆತನ ಭೂಮಿ ಯೀಚಲದಾಳಗ್ರಾಮದಲ |
11. ಎಂಟು ಖಂಡುಗ ಬಿಜವರಿಭೂಮಿ ನಂಮ | ಅರಮನಿಗೆ | ಹರವರಿಯಗಿ
12. ಬಂದ ಸಂಮಂದ ಆ ಭೂಮಿ ನೂದಾನಿವಾಸದ ಚಿಂನರಾಯ ಪೊಡೆಯ
13. ರ ಮಕ್ಕಳು | ಚಿಕ್ಕವೀರಪೊಡೆಯರಮಕ್ಕಳು | ಚಿಂನವೀರಪೊಡೆಯರು ||
14. ಗೇರಸೊಪ್ಪೆಯ ಸಮಂತಬದ್ರದೇವರ ಶಿಶ್ಯರೂ ಗುಣಬದ್ರದೇವರ ಶಿಶ್ಯರು
15. ವಿರಶನದವರಿಗೆ | ಕ್ರಿಯೆವಾಗಿ ಕೊಟಿವಾಗಿ | ಆ ಭೂಮಿಗೆ ಸಲುವ ಕ್ರ
16. ಯದ್ರವ್ಯ | ಲಕ್ಷಣಲಕ್ಷಿತತಾತೋಚಿತ ಮಧ್ಯಸ್ತಪರಿಕಲ್ಪಿತ | ಉಭೆ
17. ಯವಾದಿ ಸಂಪ್ರತ್ತಿಪಂನ ಕಾಲ ಪರಿವರ್ತನಕ್ಕೆ ಸಲುವ | ಪ್ರಿಯ
18. ಸ್ರಾಹೆ | ನಿಜಗಟವರಹ ಗದ್ಯಾಣ ಗ ೩೦ ಅಕ್ಷರದಲು ಮು
19. ವತ್ತು ವರಹಂನು ತಾರವಿಸ ಉಳಿಯದೆ ಸಲ್ಲಿಸಿಕೊಂಡೆವಾಗಿ | ಆ ಎಂಟು
20. ಖಂಡುಗ ಭೂಮಿಗೆ ಸಲುವ ಚತುಸೀಮೆಯ ವಿವರ | ಮೂಡಲು ನಂದಿಗಾವ
21. ತ್ತಿಂಮರಸ್ಯೆಯನಗದೆ ಯಂದಲೂ ಪಡುವಲು | ಪಡುವಲು ನರಸೊಪ್ಪರದ
22. ಂಕಳದಿಂಪಲು ? | ಮೂಡಲೂ | ಬಡಗಲೂದರೆಯಂದಲೂ ತ್ತಿಂಕಲೂ | ತ್ತಿಂ
23. ಕಲು ಅರಮನೆ ಗದೆಯಂದಲು ಬಡಗಲೂ | ಯಂತ್ರಿಚತು ಸೀಮೆಯೊಳಗು
24. ೪ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲಪಾಶಾಣ ಅಕ್ಷೀಣ ಅಗಮಿಸಿದ ಸಾಧ್ಯಂಗಳೆಂಬ
25. ಅಪ್ಪಭೋಗತ್ತಜ ಸಾಮ್ಯವಂನು ಅಗುಮಾಡಿಕೊಂಡು ನಿಲು ನಿಂಮ ಶಿಶ್ಯ
26. ರು ಪಾರಂಪರಿಯಾಗಿ ಆ ಚಂದ್ರಾಕ್ಷಸ್ತಾಯಿಯಾಗಿ ಸುಖದಿಂಭೋಗಿಸಿ
27. ಬಹಿರಿಗೊಂದು ಬರಸಿಕೊಟ್ಟ ಕ್ರಯಸ್ಕಾನವಾಚಿ ಯದಕ್ಕೆ ಅಭಿರಾ

28. ಸೆ ಬಜವರು ದೇವರೋಕ ಮತ್ತರೋಕಕ್ಕೆ ವಿರಹಿತರು | ಶ್ರೀಹತ್ಯ
 29. ಗೋಹತ್ಯಕ್ಕೆ ಬಜವರಹರು | ಚಂನವೀರವಡರು ಶ್ರೀ
 30. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. subham astu | namas tunga-sīras-tumbi-chandra-chāmara-chā-
2. rave trailōkyā-nagarā-rambhā-mūla-stambaya Śāmbave sva-
3. sti śrī jayādbhudaya Śālivāhana-sāka varusha 1507
4. sanda varttamāna Pārththīva-saṁvatsarada Chayitra ba 7 mi Ādi-
5. vāradalū śrīmattu | Dānivāsada Chemnarāyavoḍeyara ma-
6. kkaḷu | Chikkavīrappa-voḍeyara makkaḷu Chemnavīrapoḍeyarū | Gēraso-
7. ppe Samantta-badra-dēvara śīsyaru | Guṇabadra-dēvara śīsyā
8. Vīrasēna-dēvarige | koṭa bhūmi kraya-patrada kramavemttē-
9. dare | Bāḷepāla Tamṇayana maga Narasappanu nashṭha-san-
10. tānavāgi hōda saṁmamda ātana bhūmi Yīchaladāḷa grāmadali |
11. eṇṭu khaṇḍuga bijavari bhūmi namma aramanigo haravariyagi
12. banda saṁmamda ā bhūminū Dānivāsada Chemnarāya-voḍeyā-
13. ra makkaḷu | Chikkavīra-voḍeyara makkaḷu Chemnavīra-voḍeyaru ||
14. Gērasoppeya Samantabadra-dēvara śīsyarū Guṇabadra-dēvara śīsyaru
15. Vīrasānadavarige | kreyavāgi koṭevāgi | ā-bhūmige | saluva | kra-
16. ya dravya | lakshana-lakshita tat-kālōchita madhyasta-parikalpita-ubhe-
17. yavādi-saṁprattipanna kāla-parivarttanke saluva priya-
18. srāhe | nijagaṭi varaha gadyāṇa ga 30 aksharadalu mu-
19. vattu varahaṁnu tāravisa uliyade sallisi koṇḍevāgi | ā eṇṭu
20. khaṇḍuga bhūmige saluva chatu-sīmeya vivara mūḍalu Nandigāva |
21. Ttimmarasaiyana gadeyindalū paḍuvalu | paḍuvalu Narasopurada-
22. m haḷadiṁ valu ? | mūḍalū | baḍagalū dareyin-dalu | ttemkalū | tten
23. kalu Aramane-gadeyindalu baḍagalū | yimtti chatu-sīmeyoḷagu-
24. ḷa nidhi nikshēpa jala pāsāṇa akshīṇi āgami sidha sādhyamgaḷemba
25. aṣṭa-bōga tteja-sāmyavaṁnu āgumādi-koṇḍu nivu nimma śīsyā-
26. ru pāraṁpareyāgi āchandrārka-stāyi-yāgi sukhadiṁ bhōgisi
27. bahiri yendu barasi koṭa kraya-syāsana-paṭe yidakke abhila-
28. se-baṭavaru dēvalōka marttalōkakke virahitaru | śrī-hatya
29. gō-hatyakke bajanaraharu Chemnavīravoḍeru śrī
30. śrī śrī śrī

Note.

This, like the previous number, was also issued by Chenna-Vīrappa Voḍeyar, son of Chikka Vīrappa Voḍeyar, who was the son of Chennarāya Voḍeyar, chief of Dānivāsa in favour of the Jaina priest Vīrasēnadēvar, disciple of Guṇabhadradēvar, who was the disciple of Samantabhadradēvar of Gērasoppa. The names of the donor

and donee are given in lines 5 and 15 and at the end of the grant is the signature Chenna-Vira-Voderu. The sale by the donor to the donee for 30 varahas of a plot of wet land of the sowing capacity of eight khandugas in the village Ichala-dāla which had originally belonged to Narasappa, son of Tammaya of Bālepālu village and which had now become the property of the state owing to the failure of the descendants of the last owner is recorded in this grant. The usual imprecation occurs at the end of the grant. The date of the present record is Ś 1507 Pārthiva sam. Chai. ba 7 Â which corresponds to Sunday, 11th April, 1585 A.D.

Among the boundaries of the land granted in the village Ichaladāla are the villages Nandigāva and Narasopura (lines 20 and 21). Of these Nandigāva is the same as the village Nandigāma, about 4 miles to the south-east of Dānivāsa, the head-quarters of the donor.

11

An inscription engraved on the back of the same copper plate.

Kannada language and characters.

ಅದೇ ತಗಡಿನ ಹಿಂಭಾಗ.

1. ಸುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಭ ಚಂದ್ರಚಾಮರ
2. ಚಾರವೆ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಾಮೂಲಪ್ರಸ್ತಂಭಾಯಶಾಂಬವೆ |
3. ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾದ್ಭುತಯ ಶಾಲವಾಹನ ಶಕವರುಷ ೧೫೦೯
4. ನೆಯ ಸಂದ ವರ್ತಮಾನ | ಸರ್ವಜಿತ್ಪುನಂ | ವಯಿಶಾಕ ಶು ೫ ಮಿ
5. ಯು ಅದಿವಾರದಲು ಶ್ರೀ ಮತ್ತ | ದಾನಿವಾಸದ ಚೆನರ
6. ಯ ವಡೆರ ಮಕ್ಕಳು | ಚಿಕ್ಕವೀರಪ್ಪ ವಾಡೆರಮಕ್ಕಳು ಚೆನವಿರವಾ
7. ಡೆರು | ಗೆರಸೊಪ್ಪೆ ಸಮಂತ್ರಬದ್ರದೇವರ ಸಿಕ್ಕರು | ಗುಣ ಬದ್ರದೇವ
8. ರ ಸಿಕ್ಕರು | ವೀರಸೇನದೇವರಿಗೆ | ಕೊಟ ಭೂಮಿಕ್ರಯಪತ್ರದ ಕ್ರಮ
9. ಪೆಂತ್ತೆಂದರೆ ನಾಲಪುರದ ಗ್ರಾಮದೊಳಗೆ | ಸಂಕಂಣನಮಗ ಮಲ
10. ಯನ ಡೊಂಕ್ಕಿನ ಕೊಡ್ತಿಗೆ ಬೀಜವರಿ ಬ ೧೦ ಹತ್ತು ಬಂಡುಗದ ಭೂಮಿ
11. ಯು | ಸಲವಿಟು ನಂಮ ಆರಮನಿಗೆ ಹರವರಿಯಾಗಿ ಭಂದ ಸಂ
12. ಮಂದ | ಯೀವೀರಸೇನದೇವರಿಗೆ ಕ್ರಿಯಕ್ಕೆ ಕೊಟೆವಾಗಿ | ಆ ಭೂಮಿಗೆ ಸಲು
13. ವ ಕ್ರಯದ್ರವ್ಯ | ಲಕ್ಷಣಲಕ್ಷಿತ | ತತ್ಕಾಲೋಚಿತ ಮಧ್ಯಸ್ತ ಪರಿಕಲ್ಪಿತ
14. ಉಭಯವಾದಿ ಸಂಪತ್ತಿಪನ ಕಾಲಪರಿವರ್ತನಕ್ಕೆ ಸಲುವ ಪ್ರಿಯ ಸ್ವಾ
15. ಹೆ | ನಿಜಗುಣವರಹಗಳಂ ಅಕ್ಷರದಲು ನಾಲ್ಪತ್ತು ವರಹನು | ತರ
16. ವಿನ ಉಳಿಯದೆ ಸಾಕಲ್ಪವಾಗಿ | ಸಲಿಸಿಕೊಂಡೆವಾಗಿ ಆ ಭೂಮಿಗೆ ಸಲು
17. ವ ಚತುಸಿಮೆಯ ವಿವರ | ಮೂಡಲು ಯಗದ್ವೆಯ ನೀರೆಕಲಗಳಂ
18. ಪಡುಮಲು | ಬಡಗಲುಕೆರೆಯೇರಿಯಿಂದಂತೆಂಕಲು | ತ್ತೆಂಕಲು ನಂ
19. ಮ ಗದ್ದೆಯಿಂದ ಬಡಗಲು | ಯಂತ್ತಿಚತುರಸೀಮೆಯೊಳಗುಳ ನ
20. ಧಿ ನಿಕ್ಷೇಪ ಜಲಪಾನಣ | ಅಕ್ಷೀಣ ಆಗಮಿಸಿದಸಾಂದ್ಯಂಗೆ
21. ಕೆಂಬ ಅಷ್ಟಭೋಗ ತೆಜಸಾಂಮೃತವನು ನೀಲು ನಿಮು ಶಿ

22. ತ್ಯರು ಪ್ಯಾರಂಪರಿಯವಾಗಿ ಸುಖದಿಂ ದೋಗಿನಿ ಬಹರಿ
 23. ಯೆಂದು ಬರಸಿ ಕೊಟ್ರಯಶಾಶನಪಟೆ | ಯದಕ್ಕೆ ಅಬರಾ [ಷೆ] ಬಟವರುದೇ
 24. ವ ರೋಕ ಮತ್ಯರೋಕಕ್ಕೆ ಎರಕತರು ಶ್ರೀಹತ್ಯ ಗೋಹತ್ಯಕ್ಕೆ ಬಟನರಹ
 25. ರು | ಚೆನವೀರವಡೆರು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. subham astu | namas tunga-siras-tumbhi-chandra-chāmara-
2. chārave trailōkya-nagarāraṁbhā mū [la]-stambhāya Śāmbave |
3. svasti śrī jayādbhudaya Śālivāhana śaka varusha 1509
4. neya sanda vartamāna | Sarvvajittu sam | Vayisāka śu 5 mi
5. yu Ādivāradalu śrīmattu | Dānivasada Chemnara-
6. ya-vaḍera makalu | Chikkavīrappa Vāḍera makkalu Chemnaviravā-
7. deru | Gerasoppe Samanttabadra-dēvara sisīyaru | Guṇabadra-dēva-
8. ra sisīyaru | Vīrasenadēvarige | koṭa bhūmi kraya-patrada krama-
9. vemttendare Nālapurāla grāmadolage Saukaṇṇana maga Mala-
10. yana domkkina kodḍige bijavar kha 10 hattu khaṁḍugaḍa bhūmi-
11. yu | salaviṭu naṁma āramanige haravari-yāgi bhaṁda sam-
12. manda | yī Vīrasēna-dēvarige kreyakke koṭevāgi | ā bhūmige salu-
13. va kraya dravya | lakṣhaṇa-lakṣhita | tat-kālōchita-madhyasta-parikalpita
14. ubhayavādi-sampattipanna kāla-pari-vartthanakke saluva priya-srā-
15. he | nija-gaṭi varaha ga 40 akṣharadalu nālvattu varahanu | tara
16. visa uliyade sākalyavāgi | salisi koṇḍe-vāgi ā bhūmige salu-
17. va chatusimeya vivara | muḍalu yi-gaddeya nīṇṇakalagaḷim-
18. da paḍuvalu | baḍagalū kere-yēriyindaṁ tenkalu | ttenkalū naṁ-
19. ma gaddeyindaṁ baḍagalū | yintti chatura-sīmeyolaḷaḷa ni-
20. dhi nikshēpa jala pāsana akṣhīṇi āgami sidha sāmudhyam-ga-
21. ḷemba āshṭha bhōga tēja-sāṁnyavamnu niu niṁma śi-
22. śyaru pāraṁpariyavāgi sukhadim bōgisi bahiri
23. yendu barasi koṭa kraya-sāśana-paṭe | yidakke abilā [she] baṭavaru dē-
24. va-lōka martya-lōkakke virahitaru śrīhatya gōhatyakke bajanaraha-
25. ru | Chenna Vīravaḍeru śrī śrī śrī śrī śrī

Note.

This record is engraved on the back of the previous number and likewise also records a grant made by Chenna-vīra-voḍeyar, son of Chikka Vīrappa Voḍeyar, son of Chennarāya Voḍeyar of Dānivāsa to the Jaina guru Vīrasenadēvar, disciple of Guṇabhadra-dēvar who was the disciple of Samantabhadra-dēvar of Gerasoppa. It is dated S' 1509 Sarvajit sam. Vaiś. śu 5 Ā which is equivalent to Sunday, 2nd April, 1587 A. D. (taking Adhika-Vaiśākha as the month meant) and records the sale for 40 varahas of a plot of land of the sowing capacity of 10 khaṁḍugas

situated in the village Nālapura by the above chief to the above guru. The boundaries of the village and the usual imprecation are next given and the record ends with the signature of Chenna Vīra Vāderu in line 25.

12

MYSORE DISTRICT

CHAMARAJNAGAR TALUK.

In the town of Chāmarājanagar in the hobli of Chāmarājanagar, on the pedestal of a Jaina image lying in the compound of the Pārśvanātha basti.

Size 2'-6' × 1'-0".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಚಾಮರಾಜನಗರದ ಬಸ್ತಿಗುಡಿಯ ಪ್ರಾಕಾರದಲ್ಲಿ
ಬಿದ್ದಿರುವ ವಿಗ್ರಹದ ಕೆಳಗೆ ಬರೆದಿರುವುದು.

- | | |
|-------------------------|-------------------|
| 1. ಶ್ರೀ ಮೂಲದ ಸಂಗದಕಾ | 4. ಬೊಪ್ಪಯ ಸನ್ಯ |
| 2. ಣಾರ್ಗಣದ ಅನ | 5. ಸನ ವಿಧಿ ಇಂ |
| 3. ನ್ತ ಕೀರ್ತಿ ದೇವರಗುಡ್ಡ | 6. ಗ್ಗಸ್ತ |

Transliteration.

- | | |
|---------------------------|---------------------------|
| 1. Śrī Mûlada-sangada Kâ- | 4. Boppaya sanya- |
| 2. ṇûrggaṇada Ana- | 5. sanavidhiyim- |
| 3. ntakirtti-dêvara guḍḍa | 6. [sva] rggasta- |

Note.

This records the death by *sanyasana* of a Jaina named Boppaya, disciple of Anantakīrti belonging to the Mûla-sangha and Kāṇûr-gaṇa. No date is given. The characters seem to be of the 14th century.

13

In the village Masagūpur in the same hobli of Chāmarājanagar, on a beam of the sluice of the tank.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಮಸಗಾಪುರದ ಏರಿಯ ತುಂಬಿನ ಮೇಲೆ.

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜಯಾಧ್ಯುದಯ ಶಾಲವಾಹನ ಶಕ ೧೬೩೯ನೆಯ ವಿಕಾರಿ
2. ನಾಮ
3. ಧರ್ಮ ದಾಯ

Note.

This inscription is full of lacunae. It seems to record the construction of the sluice in the year Vikāri S' 1639. The nearest Vikāri corresponds to A.D. 1719 or S' 1641, two years later.

14

At the village Kâḍahalli in the same hobli of Châmarâjanagar, on the Garuḍa-gamba in front of the Basavêśvara temple.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಕಾಡಹಳ್ಳಿ ಗ್ರಾಮದ ಬಸವೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ
ಗರುಡಗಂಬದ ಮೇಲೆ ಬರೆದಿರುವುದು.

- | | |
|---------------------------------------|-------------------------------------|
| 1. ಶ್ರೀ ವೈದ್ಯೇಶ್ವರ ಸ್ವಾಮಿಯವರು | 4. ಐ ಬದ್ಧ ಜಯ ಯಸ್ತುಳದ ಲಂಗಪಯ್ಯಗ |
| 2. ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಧ್ಯುದಯ ಶಾಲವಾಹನ ಶಕಾ | 5. ೪ ವಾರಣಾಸಿ ವೈದ್ಯಪ್ಪನ ಮಕ್ಕಳು ವೈದ್ಯ |
| 3. ಬ್ಬ ೧೬೦೫ನೆಯ ರುಧಿರೋದ್ಗಾರಿ ಸಂದ ಶ್ರಾವ | 6. ಯ್ಯನವರ ಮಾನಸ್ತಂಧಕ್ಕೆ ಮಂಗಳಮಹಾಶ್ರೀ |

Transliteration.

1. Śrī Vaidyēśvara-svāmiyavaru
2. svasti śrī jayābhyudaya Śālivāhana-śakā-
3. bda 1605 neya Rudhirōdḡāri sanda Śrāva-
4. ṇa badda 5 ya yi-stalada Lingapayyaga-
5. ḷa Vāraṇāsi Vaidyappana makkaḷu Vaidye-
6. yyanavara mānastambhakke maṅgaḷa mahā śrī-

Note.

The setting up of a pillar (māna-stambha) by Vaidyaiya, son of Vāraṇāsi Vaidyappa, who was the son (?) of Lingapaiya, a resident of the village Kâḍahalli, is recorded in this inscription. The date given is 5th lunar day of the dark half of Śrāvaṇa, S' 1605 corresponding to August 2, 1683 A.D. The word used to denote such pillars set up in front of Hindu temples is Garuḍa-gamba or dīpa-stambha. The word *māna-stambha*, however, is the name given by the Jainas to pillars set up in front of their temples. Such pillars have images carved on all the four sides. The present pillar on which the inscription is engraved has on its four faces the figures of Linga, Kāmadhēnu, Gaṇēśa and Āñjanēya, carved in bas-relief.

15

At the village Mâḍakahalli, in the same hobli of Châmarâjanagar, on a stone set up in front of the Basavêśvara temple.

Size 3' × 1' — 6".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಮಾದಕಹಳ್ಳಿ ಗ್ರಾಮದ ಬಸವೇಶ್ವರ ದೇವಸ್ಥಾನದ
ಮುಂದೆ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1½'

- | | |
|------------------|------------------------|
| 1. ಸಂವತ್ಸರದ ಮುಶಾ | 3. . . . ದೆವಂಜಿ ಚಾರಿ |
| 2. ಖ ಸೂರ್ಯ ರವಾರ | 4. . . . ರ ಕುಪ್ಪದಹಳ್ಳಿ |

- | | |
|---------------------------------|---------------------|
| 5. . . ಬಿ ಹಳ್ಳಿಯ | 10. ಬಂ |
| 6. ವೊಡೆಯರು ಬೀಚಿಹಳ್ಳಿಯ | 11. ಬ್ರಾಹ್ಮರ ದಕ್ಷಿಣ |
| 7. ನಾಳನಂ | 12. ನಲ |
| 8. ಬಾ ಪುತ್ತನ | 13. ಬರು |
| 9. ಪುರ [ಮಾದಕ] ಹಳ್ಳಿಯ ಗಂ | |

Note.

This inscription is full of lacunae. It seems to register some gift to the Brahmins of the village [Mādaka] ? halli, a hamlet of Puttanpura by one Dēvaṇṇāchāri and certain residents of the villages Kuppadahalli and Bīchahalli. The name of the cyclic year of the grant is gone. The characters appear to be of the 17th century A.D.

16

At the same village Mādakahalli, on a sati stone set up in front of a pond.

Kannada language and characters.

ಅದೇ ಮಾದಕಹಳ್ಳಿ ಗ್ರಾಮದ ನೈರುತ್ಯಕ್ಕೆ ಕೊಳದಮುಂದೆ ನೆಟ್ಟಿರುವ ಸತಿಕಲ್ಲು.

1. ಜಯ ಸಂವತ್ಸರದಲು ಮಾದಗಾಣ್ಣನ ಮಗ
2. ಗುಳಿಗನ ಮದವಳಿಗರು ಸತಿಯಾದರು

Transliteration.

1. Jaya-samvatsaradalu Mādagaṇḍana maga.
2. Guligana madavaligeru satiyādaru.

Note.

This is a *maistigal* recording the death as *sati* of a woman (not named in the inscription) who was the wife of Guliga, son of Mādagaṇḍa in the cyclic year Jaya. The characters seem to be of the 16th century.

17

At the village Haralukôte, in the same hobli of Châmarâjanagar, an inscription on the top of the slab bearing inscription No. 98 to the south of the Janârdana temple.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಹರಳುಕೋಟೆ ಜನಾರ್ದನಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ
ದಕ್ಷಿಣದ ಕಡೆ ಇರುವ ಶಾಸನದ ಮೇಲ್ಭಾಗ.

1. ಸ್ವಸ್ತಿಶ್ರೀಮತು ಇಸ್ಥಾನಮ ನೊಡೆಯಂ ಕಾಸ್ಯಪಗೋತ್ರದ ಪೂಜಾ
2. ರಿ ಶ್ರೀರಾಮ ನಂಬಿಯ
3. ರು ||

Note.

This short epigraph is carved above the inscription dated S' 1089 of the reign of Narasimha I, Hoysala king, published as No. 98 of the Châmarâjanagar Taluk in the Epigraphia Carnatica, Vol. IV. It records that the priest Râma-nambiyar was appointed as the trustee of the temple (of Janârdana near which the inscription stone is set up).

18

At the village Rânasamudra in the same hobli of Châmarâjanagar, on a stone set up in the land of Kabballi Kûsappa to the south-east.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ರಾಮನಮುದ್ರಕ್ಕೆ ಅಗ್ನೇಯದಲ್ಲ ಕಬ್ಬಳಿ ಕೂನಪ್ಪನ
ಗದ್ದೆಯ ಬದುವಿನ ಮೇಲೆ.

- | | |
|---------------------------------|---------------------------------|
| 1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಪ್ರಸಸ್ತಿ ಸಹಿ | 6. ಗಮ ಆರೋಗಣಿ ಯ ಮಾಡುವ |
| 2. ತು ನಾವ್ವಾನಿ ಸಂವತ್ಸರದ ಚಯಿ | 7. ಹಾಗೆ ಸುರಗಿಯ ಬಸವಣ್ಣ ಒಡೆಯ |
| 3. ತ್ರ ಸು ಉ ಶ್ರೀಮಂಕಪ | 8. ರು ನಂಮ ಲಂಗಮುದ್ರೆಯ ದೋ |
| 4. ಯ ಲಂಗನ ಸಮಯಚಾರದ | 9. ರೆ ಹಳದ ಬ ರ ಗದ್ದೆನು ಆ ಚಂ |
| 5. ಉಡೆಯ ಕೆಬ್ಬರೂರ ಯೆಗಾಲೂರು ಜ [ಂ] | 10. ದ್ರಾಕ್ಷಾಸ್ಥಾಯಿಯಾಗಿ ಕೊಟ್ಟೆನು |

Transliteration.

- | | |
|------------------------------------|-----------------------------------|
| 1. svasti samasta-prasasti-sahi | 6. gama-Ârôgane-ya mâduva- |
| 2. tu Sârvvani-samvatsarada Chayi- | 7. nâge Suragiya Basavaṇṇa oḍeya- |
| 3. tra su 5 lu śrī Mankapa- | 8. ru namma Lingamudreya Bô- |
| 4. ya Lingana samayachârada- | 9. rehalada kha 1 gaddenu â-chan- |
| 5. uḍeya Kebbarûra Yegâlûru | 10. drârka-ssthâiyiâgi koṭṭenu |
- Ja[m] -

Note.

This registers the gift of a plot of wet land of the sowing capacity of 1 khaṇḍuga situated near Bôrehaḷla by Suragiya Basavaṇṇa Voḍeyar for the purpose of feeding the Jangamas (Lingâyat priests) of Kebbarûr and Yegâlûr belonging to the *samâ-yâchâra* of Kapaya Liṅga.

The characters seem to be of the 18th century A.D.

19

At the village Mariyâla, in the hobli of Châmarâjanagar, on a stone set up near Chôramallayya's Pond to the south-west.

Size 4' × 2'

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನಬಾ ಹೋಬಳಿ ಮರಿಯಾಲಕ್ಕೆ ನೈರುತ್ಯ ಜೋರಮಲ್ಲಯ್ಯನ
ಕೊಳದ ಮೇಲ್ಭಾಗದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4' × 2'

- | | |
|-----------------------------|---------------------------|
| 1. ಶ್ರೀರಸ್ತು \|\| | 8. ಪಾದ ಸೇವಕನಾದ ಖಾಸ ಚೌರಿ |
| 2. ಶಾಲೀವಾಹನ ಶಕ ವರ್ಷಗಳು | 9. ಊಳಿಗದ ಮಲ್ಲಪ್ಪನವರ ಧ |
| 3. ೧೭೩೩ನೆ ಸಂದ ವರ್ತಮಾನ ಪ್ರಮೋ | 10. ಮೃ ಪತ್ನಿಯಾದ ಪುಟ್ಟ ನಂಜ |
| 4. ದೊತ ನಾಮ ಸಂವತ್ಸರದ ಚೈತ್ರ | 11. ವೇರು ಕಟ್ಟಿಸಿದ ಅಮೃತ ಸ |
| 5. ಶೃ ೧ ಭಾರ್ಗವ ವಾರದಲ್ಲೂ \|\| | 12. ರೋವರ ದರ್ಮದ ಸೇವಾರ್ಥಾ \|\| |
| 6. ಮೈಸೂರು ಮಹಾನೌಸ್ಥಾನದ | 13. \|\| ಶುಭಮಸ್ತು \|\| |
| 7. ಅಳಿದ ಮಹಾನ್ಯಾಮಿಯವರ | |

Note.

This records the construction of a pond named Amrutasarôvara by Putṭanaṁjave, wife of Mallappa, chauri-bearer of the Mahârâja of Maisûr (Kṛishṇarâja Vodeyar III) on Friday the 1st lunar day of the bright half of Chaitra in S' 1793 Pramôdûta corresponding to April 1, 1870 A.D.

20

At the village Haṇḍrakahallî, in the same hobli of Châmarâjana an oil-mill-stone (gaṇḍadakallu) lying buried near the Bhîmeśvara temple.

Tamil and Grantha characters. Tamil Language.

Transliteration.

1. svasti śrî pratapachakravatti Poyśala śrî-
2. Vira Sômêśvaradêvan prathuvî-râjyam pa-
3. ṇṇiy arulânirka Vikâri-samvârcharattu Makaramâsam
4. Enṇainâḍa Râmayandâkkan-palliyil-
5. râsa Kkkêtakâmunḍan-makkaḷ Kôvi-
6. kâmunḍarum Nâkkâmunḍarum Vimmakâmunḍa-
7. rum Vimêśvamudaya-nâyanârukku ttirunandâvi-
8. lakkukku samappitta kkâṇam.

Translation.

Be it well. While the pratâpachakravatti Poyeśala śrî Vira Sômêśvara was pleased to rule the earth, in the month Makara of the year Vikâri in the village Râmayandâkkanpalli in Enṇainâḍ Kôvikâmunḍa, Nâkkâmunḍa Vimmakâmunḍa, son of ḍâsa Kêtakâmunḍa offered this mill (kâṇam) for the perpetual lamp of the god Vimêśvaramudayanâyanâr.

Note.

This records the gift of an oil-mill by certain gaudas for offering a light daily before the god Vinêśvara (or Bhîmêśvara) in the village Râmayandâkkanpalli (same as the present village Hanḍrakanahalli). There is a Śiva temple known as Bhîmêśvara temple opposite the oil-mill. The inscription is written all round the oil-mill. It may be stated here that such oil-mills were used by the villagers for extracting oil from the oil-seeds such as sesamum, etc., and in return the villagers gave a definite, though small, portion of the oil extracted as fee and this oil was used for the light to be burned before the god in the temple. A few of the present-day villagers, ignorant of this, tell the people that such stone mills were used by the kings or their officers to kill evil-doers by crushing them in those mills. The grant was made in the reign of the Hoysala king Sôrnêśvara (1233-1254) in the year Vikâri. As there was only one Vikâri, i.e., 1239-1240 in his reign, the date of the grant is evidently the month Makara of that year corresponding to January—February of 1240.

21

The spurious copper plate of the Maisûr king Dêvarâja Voḍeyar dated S' 1634 in the possession of Tamnaḍi Tammayya in the village Harave in the hobli of Harave.

Size 13" × 10"

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ತಂಮ್ಮಡಿ ಬಸಪ್ಪನ ಮಗ
ತಂಮ್ಮಯ್ಯನ ವಶದಲ್ಲರುವ ತಾಮ್ರಶಾಸನ.

ಪ್ರಮಾಣ 13" × 10"

ಲಿಂಗವೀರ ಸಹಿತ, ಸೂರ್ಯ.

ಚಂದ್ರ. ಬಸವ

ಮುಂಭಾಗ

ಶ್ರೀ

1. ಸ್ವಸ್ತಶ್ರೀ ವಿಜಯಾಧ್ಯುದಯಾ ನಾಮ ಶಾಲಿವಹನ ಶಕ ವರುಶಂಗಳು ೧೭೩೪ನೆ
2. ವಿಕ್ರಮನಾಮ ಸಂವತ್ಸರದ ಚೈತ್ರ ಬ ೩ ಯಲ್ಲಿ ಶ್ರೀಮತು ಮೈಸೂರು
3. ಸಂಸ್ಥಾನದ ಆಳದ ಮಹೇಸಾಮಿ ದೇವರಾಜ ವಡೆಯರವರು ದಳವಾಯಿ ದೊ
4. ಡೈಯ್ಯನವರು | ಅನೆಗುಂದ | ಸಂಸ್ಥಾನದ ವಿರಜೀಲರನವರು | ದಳವಾಯಿ
5. ಯವರು ರಾಜೋಷಮಠದ ವೀರಧದ್ರಸ್ವಾಮಿ | ಅನೆಗುಂದಿ ಮಠದಚಂನ
6. ಪ್ಪಸಾಗಳು | ಬಾಳೇಹಳಿಮಠದ ದೊಡ ಸಂಗಪ್ಪಸಾಮಿಗಳು | ಶಿವಗಂಗಿ
7. ಮಠದ ಶಿಡ್ಡ ಬಸವಪ್ಪ ಸ್ವಾಮಿಗದು(ಳು) | ಕೊಡಗಲ್ಲುಮಠದ ಜೋತಿ ಬಸವಪ್ಪ
8. ಸ್ವಾಮಿಗಳು | ಸಾರಂಗಮಠದ ಚಂದ್ರಶೇಖರ ಸ್ವಾಮಿಗಳು ಪರ್ವತಮಠ
9. ದ ವೀರಸಂಗಪ್ಪ ಸ್ವಾಮಿಗಳು | ಮುಂಡಗಿ ಮಠದ ಪಲಹಾರಸ್ವಾಮಿಗಳು

10. ಸುತ್ತೂರುಮಠದ ಪಚಿಕಂತೆ ಸ್ವಾಮಿಗಳು | ಅನೆಗುಂದಿ ಬಸೂಲಂಗಶೆಟ್ಟು
11. ಚವುದ್ರಿಕರ ಬಸಪ್ಪಶೆಟ್ಟು | ಶ್ರೀರಂಗಪಟ್ಟಣದ ದೇಶದ ನಂಜಶೆಟ್ಟು ಚವು
12. ದ್ರಿ ವೀರಭದ್ರಶೆಟ್ಟು | ಮೈಸೂರು ದೇಶದ ಶಾಂತಶೆಟ್ಟು | ಚವುದ್ರಿ ಬಸಪ್ಪಶೆಟ್ಟು ನಂಜ
13. ನಗುಡ | ನಂಜಶೆಟ್ಟು | ನ [ನಾ]ಡೂ ದೇಶದವರು | ಹರವೆ ಹುಚ್ಚುನವವಗೆ | ಬರಸಿಕೊಟ್ಟ
14. ದಾನ ಶಾನವದ ಕ್ರಮವೆಂದರೆ | ಅದಾಗಿ — ನಂಜನಗೊಡಿನಲ್ಲ [ಪವಾ]
15. ಡ(?)ಗೆದದರಿಂದ | ನಿನಗೆ ಕೊಟ್ಟು ಯರೂವ | ಬಿರದುಗಳು | ಸತ್ತಿಗೆ ಸೂರಿವಾಲ | ಭೂ
16. ರಿ ಕಹಳೆ | ತಂಮಟೆ | ಕೊಂಬು | ಬಾಣ | ಗಂಡುಗತ್ತಿ | ಪಾಶುಪತ | ಗಜದಂಡ |
17. ಶೈಲತ ಚಿತ್ತಿ | ಚಾಮರ | ಯೀಬಿರುದುಗಳು | ಹೊಕ್ಕಳಫಂಟೆ | ಹುಲಿಚ
18. ಮೃ | ನೆಲುಹುಲ್ಲನವೆಂಡ್ಯ | ಸಹಕೊಡಿಸಿ | ಯಥೆವೆ | ನಂಮದೇಶದಲ್ಲ |
19. ಕುಳ ರಿಕೆ | ವರುಷ ರಿಕ್ಕೆ ಂ ಮೇರೆ ನಿನ್ನದೇವರಿಗೆ ತೆಗೆದುಕೊಳ್ಳುವದು | ಯ
20. ರಾದರು ಕೊಡದೆ ತಕರಾರು ಮಾಡಿದರೆ | ಕುಲಕ್ಕೆ ದೂರಸ್ತರು | ನೀನುಯಾ
21. ವಸ್ತಳದಲ್ಲ ಯದ್ವಾಗ್ಯು ನಿನ್ನಗೆ ಕಂದಾಯ | ಕಾಣಿಕೆ | ಬಿಟ್ಟು | ಬೇಗಾರ್ರಿಯೋನುಕೆ
22. ಲಸವಿಲ್ಲ | ನಾಲ್ಕು ದಿಕ್ಕಿನಲ್ಲ | ಯವಕಡೆ ಬಂದಲ್ಲ | ಅ ಸ್ತಳದಲ್ಲ ಅಡ್ಡಿ ಮಾಡದೆ
23. ನಡಕೊಂಡು ಬರುವದು | ಯಾವಸ್ತಳದಲ ಕುಳತಪದೆಯೆತಿಕೊಳು =
24. ದಂಲ್ಲ ಯವನಿಗೆ ಅಡಿಮಾಡದೆ ನಡಕೊಂಡು ಬರುವದು | ಯೀದಮ್
25. ಜೀರ್ನೊದ್ವಾರಾವಾಗಿ ನಡಕೊಂಡು ಬರುವದು—ಯಿದಕೆ ಯರದರು
26. ತಪ್ಪಿದಾರೆ ಕ್ವಾಯಿಲ್ಲ ಗೋಹತ್ಯಮಾಡಿದ ಪಾಪಕೆ ಹೋಗುವರು | ಮು
27. ಸಲ್ಲುವಾನವರಂಲ್ಲ ತಪ್ಪಿದಡೆ—ಮಖ್ಯಾದಂಲ್ಲ ಹಂಧಿಕುಯಿದ ಪಪಕೆಹೋಗು

ಹಿಂಭಾಗ

28. ವದುವುಂಭದಾಗಿ ಭರಾಸಿಕೊಟ ದಾನಾತ್ಮನಾನ |— ಶ್ಲೋ = || ಸ್ವದ
29. ತ್ತಂ ದ್ವಿಗುಣಂ ಪುಂಞಂ ಪಾರದತ್ತನು ಪಾರಾನಂ | ಪಾರದತಾಪಹರ್ಮಣಾ
30. ಸ್ವಾದತ್ತಂ ನಿಪ್ಪಲಂ ಭವೇತ್ತು || = || = || ಯ ೨ ರಳಿ
31. ಅಳಿದ ಮಹಸ್ವಾಮಿ ಭವರಚರಿಶನವರ ರುಜು | ಅನೆಗುಂದಿ ದೇವದ ಬಸಲಂಗಶೆಟ್ಟು ರುಜು
32. ಅರೆಕಟೆಮುಟದ ರುದ್ರಮುನಿಸ್ವಾಮಿಗಳ ರುಜು | ಬಳಹಳಮಾಟದ ದೊಡ ಸಂಗಪ್ಪಸ್ವಾಮಿಗಳ ರುಜು
33. ಸಾರಂಗಮುಟದ ಚಂದ್ರಸೇಕರಶ್ವಾಮಿಗಳ ರುಜು | ಶಿವಗಂಗೆಮಾಟದ ಶಿವ ಬಸಪ್ಪಸ್ವಾಮಿಗಳ ರುಜು
34. ಪರವತ್ತಮಾಟದ ವೀರಸಂಗಪ್ಪ ಸ್ವಾಮಿಗಳ ರುಜು | ಕೊಡಗಲುಮುಟದ ಜೊತ್ತಿ ಬಸಪ್ಪಸ್ವಾಮಿಗಳ ರುಜು
35. ಮುಂಡುಗಲಮಾಟದ ಪಲ್ಲಹರಸ್ವಾಮಿಗಳ ರುಜು | ಚದ್ರಿ ಕರಿಬಸಪ್ಪಶೆಟ್ಟ ರುಜು
36. ಅನೆಗುಂದಿ ವೀರರಾಜೆ ಅರಸಿನಾವರ ರುಜು | ಶ್ರೀರಂಗಪಟ್ಟಣದ ದೇಶದ ನಂಜಶೆಟ್ಟು ರುಜು
37. ರಾಜೊಟಮಾಟದ ವಿರಭಂಡ್ರಸ್ವಾಮಿಗಳ ರುಜು | ಚಾವುದ್ರಿ ವಿರಬದ್ರಶೆಟ್ಟ ರುಜು
38. ಅನೆಗುಂದಿಮಾಟದ ಚನ್ನಾಪಸ್ವಾಮಿಗಳ ರುಜು | ಮೈಸೂರು ದೇವದ ಶಾಂತಶೆಟ್ಟು ರುಜು
39. ಮಹನಡುದೇಶದವರ ರುಜು || ನಂಜನಗುಡ ನಂಜಪ್ಪ ರುಜು
40. ಶನುಭಗ ರಾಮಪ್ಪನ ರುಜು | ಚಾದ್ರಿ ಭಸಪ್ಪನವರ ರುಜು
41. ಶ್ರೀಹರವೆ ಭಸಪ್ಪ ಪ್ರಸನ್ನಾ ಶ್ರೀ ಶ್ರೀ ||

Note.

This copper plate record engraved on a single plate in modern Kannaḍa characters registers the grant of certain honours to be enjoyed and the right to collect certain taxes conferred on a Lingāyat priest named Huchcha Basavappa of Harave by Dēvarāja Voḍeyar, king of Maisūr, and several heads of matts and some

śeṭṭis (merchants) of Śrīraṅgapaṭṇa and Maisûr and the heads of *nâḍus* (districts). It is dated the 3rd lunar day of the dark half of Chaitra in the year Vikrama, 1634th year of the Śālivāhana era. Ś 1634 is however Nandana and the nearest Vikrama is Ś 1622. Moreover, the king of Mysore in Ś 1622 was Chikkadêva Râja Voḍeyar and in Ś 1634 Kaṇṭhīrava Voḍeyar II was reigning. This fact together with the nature of the circumstances under which the grant was made and its alleged connection with Ānegundi kingdom leads one to suspect the genuineness of the record.

The inscription gives the following names of persons who are said to have joined in conferring certain honours on Harave Huchchabasappa :—Dêvarâja Vaḍeyaravaru, king of Maisûr; Daḷavâyi (general) Doḍaiya; Vîrâje Arasinavaru, daḷavâyi of Ānegunda-samsthāna; Vīrabhadrasvâmi, head of Râchôṭimathā; Channappasvâmi of Ānegundi-mathā; Doḍa Sangappasvâmi of Bâḷchallī Matt; Sidda Basavappasvâmi of Śivagaṅge Matt; Jôti Basavappasvâmi of Koḍagallu Matt; Chandraśêkharasvâmi of Śāranga-mathā; Vīra Sangappasvâmi of Parvata-matt; Phalâhâra-svâmi of Muṇḍagali Matt; Pachekante-svâmi of Suttûr Matt; Basulingasetṭi of Ānegundi; Kari Basappasetṭi of Chavudri; Nañjasetṭi of Śrīraṅgapaṭṇa-dêśa; Chaudri Vīrabhadrasetṭi; Śântasetṭi of Maisûr-dêśa; Chaudri-Basappasetṭi; Nañjasetṭi of Nanjangûḍ; the people of nâḍus and dêśas.

The honours given are said to be a *sattige* (umbrella), *sûripâli* (a kind of sunshade), *bhûri* (a blowing instrument), *kahale* (trumpet), *tammaṭe* (a kind of drum), *kombu* (horn), *bâṇa* (arrow), *gaṇḍugatri* (battleaxe), *pâsupata*, *gajadaṇḍa*, white umbrella, chauri fan. In addition, the donor was also given *hokkalaghante* (a kind of bell?), *hulicharma* (tiger's skin), *nelluhullina-penḍya* (a ring of paddy straw for the foot). Further, he was entitled to levy and collect one haṇa per family in the whole of the territory and those who did not make the payment of the fee were to be excommunicated. Also the donee was exempt from giving taxes, presents, free labour, free service of letters, etc. No obstruction was to be made to him wherever he toured or collected taxes. The grant was to be continued in perpetuity. Those who violated this act of charity were declared to have incurred the sin of killing cows in Benares and in the case of Mussalmans, the violaters of the charity were threatened with the sin of killing pigs in Mekka.

The usual stanza 'sva-dattâd dviguṇam puṇyam' in praise of protection of old gifts follows next and then come the signatures of the donors :—After the signature of the last of the donors, *viz.*, Nañjangûḍ Nañjasetṭi, come the signatures of the shānbhog Râmapppa and Chaudri Bhasappa. Lastly, there is the sentence "May Bhasappa of Harave (the donee) be pleased."

22

At the same village Harave, on a stone standing near a well to the south.

Size 4' × 1'—6".

Kannada language and characters.

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ದಕ್ಷಿಣಕ್ಕೆ
ಬಾವಿ ಹತ್ತಿರ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

- | | |
|-----------------------|-----------------------|
| 1. ಕಾಳಾಯುಕ್ತಿ ಸ | 3. ೧೦ ಸೋಮವಾರ ದಿವಸ ಲ |
| 2. ಂವತ್ಸರದ ಪಾಲುಣ ಬಹುಳ | 4. ೦೧ ಚಂದ್ರ ಸ್ತಪನೇಪು. |

Note.

This records the setting up of the inscription slab with the emblems of Linga and Moon carved thereon on Monday the 10th lunar day of the dark half of Phâlguna in the year Kâlayukti. The date is not expressed in terms of the Śaka era. The characters seem to belong to the 19th century A.D.

23

At the same village Harave, on a stone standing near a well to the west.

Size 2' — 6" × 1' — 6"

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ಮೂಲೆಬಾವಿಯ
ಪಶ್ಚಿಮದ ಕಡೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

- | | |
|-------------------------|-----------------------------|
| 1. ಶುಭಮಸ್ತು ಶಕ ವ | 7. ರು ಹರವೆಯ ವಿಭೂ |
| 2. ರುಷ ೧೪೦೫ ಪ್ರಮಾದೀ | 8. ತಿಯ ವಿಸ್ವಪತಿ ಪೊಡೆಯರ ಮ |
| 3. ಚ ಸಂವತ್ಸರದ ಮಾರ್ಗಸಿ | 9. ಬಳು ನಂಜಿನಾಥ ಪೊಡೆಯರಿ |
| 4. ರಬ ೫ ಲೂ ಶ್ರೀಮಾನ್ಮ ಮ | 10. ಗೆ ದಮ್ಮಾರ್ಥವಾಗಿ ಯೀಗ್ರಾಮ |
| 5. ಹಾ ಮಂಡಲೇಸ್ವರ ಶ್ರೀ ವೀ | 11. ಪಡುವಲು ಬಗೆ ೨ ಕಂ ೬ ಅ |
| 6. ರ ನಂಜರಾಯ ಪೊಡೆಯ | 12. ಕಣ ಮನೆಯನು ಕೊಟ್ಟಿರ' |

Transliteration.

- | | |
|-------------------------------|----------------------------------|
| 1. śubham astu śaka-va- | 7. ru Haraveya Vibhû- |
| 2. rusha 1415 Pramâdi- | 8. tiya Visvapati-voḍeyara ma- |
| 3. cha-saṁvatsarada Mârggasi- | 9. khaḷu Nanjinâtha-voḍeyari- |
| 4. ra ba 5 lû śrîmâṇṇa ma- | 10. ge darmmârththavâgi yî-grâma |
| 5. hâ-maṇḍalêśvara śrî vî- | 11. paḍuvalu bage 2 kaṁ 6 a- |
| 6. ra-Nanjarâya-Voḍeya- | 12. kaṇa maneyanu koṭṭar |

Translation.

Good fortune. On the 5th lunar day of the dark half of Mârgasîra in the year ,Pramâdicha 1415th year of the Śaka era, the illustrious mahâmaṇḍalêśvara Vira

Nañjarâya Voḍeyar gave a house with two pillars and six *ankayas* to the west of this village as an act of charity to Nañjinâtha Voḍeyar, son of Vibhûtiya Viśvapati Voḍeyar of Harave.

Note.

This records the gift of a house in the village Harave to a Viraśaiva priest of the same village by the chief Vira Nañjarâya Voḍeyar. The date of the grant corresponds to the 28th November 1493 A.D. The donor was apparently the chief of Umnattûr, referred to in E. C. IV. Chamarajanagar 192, Gundlupet 9 and 50 of 1492, 1489 and 1488 A.D.

24

At the village Tammaḍihalli in the hobli of Harave, on a stone set up in the middle of the village.

Size 3' × 1' — 6"

Kannada language and characters.

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಕೋಟೆ ತೆರವುಡಿಹಳ್ಳಿಯ ಉರಮಧ್ಯೆ ಇರುವ ಕಲ್ಲು.

1. ಶುಭಮಸ್ತು	12.
2. ಸಂವತ್ಸರದ ಅಶ್ವಿಜ ಮಾಸದಂದು	13.
3.	14. ಮದಸಿಹ
4. ಗ್ರಾಮದ	15. ವಾಗಿ ಹರಿ
5. ರಾಯರಿ	16. ಪುರ ೧ ಅಂತು
6. ಉರಮತೂರ ಸೀಮೆ	17. ಗ್ರಾಮಗಳು ೫ ಉಂಬಳಿಯಾಗಿ ಕೊಟ್ಟಿವಾ
7.	18. ೧ಿ ೮ ಗ್ರಾಮಗಳ ಚತುಸ್ಸೀಮೆಯೊಳಗೆ
8.	19. ಇರುವಂಥ ಸರ್ವ್ವ ಸಾಮ್ಯವನೂ ೮
9.	20. ಗು ಮಾಡಿ ಅಚಂದ್ರಾಕ್ಷರಸ್ಥಾಯಿಯಾಗಿ ಅನು
10.	21. ಧರಿಸಿಕೊಂಡು ತಗಡೂರ ಪ್ರಭುವರ್ಗಕ್ಕೆ
11.	

Note.

This inscription is full of lacunae and stops abruptly after line 21. Most of the letters are quite worn out. It seems to belong to the chiefs of Umnattûr and to record the gift of 5 villages as *umbali* to some one who had in return to do some service to the *prabhus* (heads of villages?) of Tagadûr. The characters resemble those of the previous record and the inscription belongs to the same period, namely, about 1500 A.D.

25

At the same village Tammaḍihalli, on a slab set up to the right of the Íśvara temple near the tank.

Tamil and Grantha characters, Tamil language.

Transliteration.

1. svasti śri Śakarai yāṇḍu
2. (yāṇḍu) [ā] yiratt aimbāt-
3. tēlu ũenra Rākshasa-
4. samvachcharattu Mithunamāśa-
5. m piṛandā eṭṭāin nāl Nā-
6. yirri-kkilamaiyu parapa-
7. kshattu pañchamiyum per-
8. ra Avittattu nāl
9. Śakarāmuḍu-gāmunḍan La-
10. chchā-gāmunḍugaḷ Śa . . .
11. raya-Kālagāmunḍan-maga-
12. n Mañcha-gāmunḍan Raśa (?)
13. taśa ?-gāmunḍa [n]-maga [n] Māragā-
14. munḍanum ivargaḷ dēva-
15. r prateshtai-panṇi śri
16. Śōmanāthadēvar-nividi-
17. kkāga Mañcharattu i-stānapa-
18. ti Dēvarāśi-panḍitarā-
19. na Śikkāṇḍaikkū dhā-
20. rā-pūrvam paṇṇi kkuḍutta
21. tarai iraṇḍu vēli i-
22. daminattukku aḷippinārkāl
23.

Note.

This inscription records the consecration of the god Śōmanātha by certain gaudas named Śakarāmuḍu-gāmunḍan, Lachchā-gāmunḍan, Mañchagāmunḍan, son of . . . Kālagāmunḍan, and Māragāmunḍan, son of These gaudas also gave some land, about 2 *velis* in extent, to Dēvarāśi-panḍita *alias* Śikkāṇḍai of Mañchara (?) with pouring of water for the offering of food before the god. An imprecation is laid against those who break the grant.

The record is dated Ś 1057 Rākshasa sam. Mithuna māsam, tēdi 8, Sunday and the 5th lunar day of the dark fortnight of Jyēsthā with the constellation Avittam and corresponds to June 2, A.D. 1135. No king is named in the grant.

26

At the same place, on a slab to the left of the same Īśvara temple (in Taṃmaḍi-hallī).

Tamil and Grantha characters, Tamil language.

Transliteration.

1. svasti śrī Vīra-Sô-	9. ttu Tammadipal-
2. mīśvaradēvan prithu-	10. ḷiyil Mārapuligā-
3. vi-rājyam-panṇi-	11. muṇḍan magan Dā-
4. y arulāṇirka Saka-	12. śagāmuṇḍan Śô-
5. rai-yāṇḍu āyiratto-	13. manātha-dēvarkk aṇ-
6. ru-nūru ſenṇaviḍa	14. ṇalattu-panam tiru-
7. t Turmakhi-samva-	15. vilakku kkuḍutta dha-
8. tsarattu Śittiri-māsa-	16. muna

Note.

This records the grant of some money, not specified, for offering perpetual lamps before the god Sômanātha made by Dāsagāmuṇḍan, son of Mārapuligāmuṇḍan, a resident of the village Tammadipalli. The grant is said to have been made in the reign of Vīra-Sômcśvaradēvar, the Hoysala king who ruled from 1233 to 1254 A.D. (Mysore and Coorg from Inscriptions by Rice, p 97). The date is given as the month Chittirai of the year Durmukhi, 1100 years having elapsed in the Śaka era. The year Durmukhi occurs only once in the reign of Sômcśvara, i.e., in Ś 1160 or 1238 A.D. Evidently, this is the date intended and the word indicating 60 in Tamil must have been left out after nūru in line 6, by a mistake of the engraver.

27

At the village Mukkadihalḷi in the same hobli of Harave, on a stone standing in the tank bed to the east.

Size 2'—6" × 2'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವಕೆಡೆಯ ಅಂಗಳದಲ್ಲರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2'—6" × 2'

ಮುಂಧಾಗ.

1. ಸ್ವಸ್ತಿಶ್ರೀ ವೀರಪ್ರತಾಪ ಚಕ್ರವ	7. ಅಂಕಗವುಡ ಮುಂತಾಗಿ ಸಮಸ್ತ
2. ತ್ರಿ ಹೊಯ್ಸ ಶ್ರೀ ವೀರಾರ್ಜುನ ದೇವಸ್ವ	8. ಪ್ರಜೆ ಗವುಡುಗಳೂ ಕಾಟುದಂಣನಾಯ್ಕ
3. ರು | ಪ್ರಿಥ್ವಿರಾಜ್ಯಂ ಗೆಯ್ವಲ್ಲ ಸಕವರ್ಷ	9. ರ ಅಳಿಯ ವಿಠಣ್ಣಂಗೆ ಮು
4. ೧೨೩೭ನೆಯ ರಾಕ್ಷಸ ಸಂವತ್ಸರ	10. ಕೊಡಿಹಳ್ಳಿಯ ಸಮಸ್ತ ಪ್ರಜೆ
5. ದ ಮಾಘ ಬ ೧ವ | ದಂದು ಮೇಲುಧಾಗಿ	11. ಗವುಡುಗಳು ಚಿಕ್ಕಗೌಡ ಮು
6. ಕಲ್ಲಗವುಡ ಕಪ್ಪಗವುಡನಮಗ	12. ಂತಾಗಿ ಆ ಮುಕೊಡಿಹಳ್ಳಿಯ

ಹಿಂಭಾಗ.

- | | |
|---------------------|--------------------|
| 1. ಛ ಸಾವಿರ ಮಂ | 7. ನವರ ಕೊಟ್ಟರಾ . . |
| 2. ಣ್ಣ ಬೆದೆ | 8. ಗಂಗೆ |
| 3. ಗದ್ದೆಯ ಧಾರಾ | 9. ಯತಡಿರುಲುಕವಿ |
| 4. ಪೂರ್ವಕವಾಗಿ | 10. ರೆಯ |
| 5. ಅವಿರಣ್ಣಂಗೆ . | 11. ಕೊಂಬ್ರಾ |
| 6. ಅಚಂದ್ರಾಕ್ಷರಾಕ್ಷಂ | 12. ಮೇರಿ |

Transliteration.

(Front.)

1. svasti śrī virapratāpa-chakrava-
2. rtti Hoysa śrī Viraballāḷadēvarsa-
3. ru | prithvirājyaṃ-geyvalli sakavarsha
4. 1237 neya Rākshasa-samvatsara-
5. da Māgha ba 1 Va dandu Mēlubhāgi
6. Kallagavuda Kappagavudana maga
7. Aṅkagavuda muntāgi samasta-
8. prajegavudugaḷu Kātudaṇḍanāyaka-
9. ra aliya Viṭhannange Mu-
10. kodihalliya samasta praje-
11. gavudugaḷu Chikagauḍa-mu-
12. ntāgi ā Mukodihalliya-

(Back.)

1. llisāvira-mam-
2. ṇṇu bedc
3. gaddeya dhārā-
4. pūrvvakavāgi
5. ā Viṭhannange
6. āchandrārkkaruḷḷam-
7. navara kottar
8. Gange-
9. ya taḍiyalu kavi-
10. leya
11. koṃ Brâ-
12. mēti

Translation.

Be it well. During the reign of the illustrious *viṭra-pratāpa* emperor Hoysala *Virā Ballāḷa-dēvarasar*, on *Vaḍḍavāra*, the 1st lunar day of the dark half of *Māgha* in the year *Rākshasa*, 1237th year of the Śaka era, *Kallagauḍa* of *Mēlubhāgi*,

Aṅkagaṇḍa, son of Kappagaṇḍa, and all other *prajegaṇḍas* of Mēlubhāgi and of Mukoḍihallī including Chikagaṇḍa bestowed with pouring of water, to last as long as the sun and moon endure, 1000 *manṇus* (of dry land) and . . . of wet land to Viṭhaṇṇa, *aliya* (nephew?) of Kāṭudaṇḍanāyaka. He who violates this will incur the heinous sin (*brahmēti* : *lit.* slaying of Brahmans) of killing tawny cows on the banks of the Ganges.

Note.

This registers the gift of some land by the *gaṇḍas* of the village Mukoḍihallī to one Viṭhaṇṇa. The date corresponds to 10th January, 1316 A. D. a Saturday (Vaḍḍavāra meaning Saturday as in various other inscriptions. See Indian Antiquary, Vol. XXII, P. 251.)

28.

At the same village Mukkadihallī, on the pedestal of the image of Basava on a raised platform in front of the village.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿಯ ಊರಮುಂದಿನ ಬಸವನ
ಕೆಳಭಾಗದಲ್ಲಿ ಬರೆದಿರುವುದು.

ಎಡಭಾಗದಲ್ಲಿ

1. ದುರ್ಮತಿ ಸಂವತ್ಸರ
2. ಮಾರ್ಗಸಿರ ಮಾಸದಲ್ಲಿ
ಮುಂಧಾಗ.
3. . . . ರುಡಗಲ

4. ಯಾಚಾರಿ ಮಾಡಿದ ರಿಷಭ

ಬಲಭಾಗ.

5. ಸ್ವಸ್ತಿಶ್ರೀ ರಾಯ
6. ದೆ ಮಾಡಿದ ದೀಯಕಂಬ

Note.

The stone bull on the pedestal of which this inscription is incised is stated therein to be the work of Rudagaliyāchāri and the lamp-pillar in front, the work of Ragiyaḇe. The date is given as the month of Mārgasīra in the year Durmati. The characters seem to belong to the latter part of the 16th century and the year Durmati of the record may be taken as S' 1483 or A.D. 1561.

29.

At the deserted village Bastipura belonging to the same village Mukkadāhallī, on a viragal the near the Jina image.

Size 5' × 2'—6".

Old Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿಯ ಪೂರ್ವಕ್ಕೆ ಬೇಚರಾಕ್ ಬಸ್ತಪುರದಲ್ಲ
ಜಿನದೇವರ ಹಿಂದೆ ಬಿದ್ದಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ ೨' -6"

1. ಸ್ವಸ್ತಿಶ್ರೀ ಮ ರ	7.
2. ಣ್ಡಿಯ ಗಾಮುಣ್ಡಂ ಯಾ	8. ಮುಖಿದು
3.	9. ಶತ್ರುಶಕ್ತಿ
4.	10. ಯದಂ ಮಜ್ಜಳ
5.	11. ಮಹೇಶ್ವರ
6.	

Note.

This is a viragal with the characters of the 10th century and full of lacunæ as most of the letters are worn out. It seems to record the death, in some battle, of a hero named Anḍiya-gāmunḍan of a certain village.

30

At the village Nañjêdêvarapura in the same hobli of Harave, an inscription on the stone crossbeam in the mukhamantapa of the Nañjunḍêśvara temple.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ನಂಜೇದೇವರಪುರದ ನಂಜುಂಡೇಶ್ವರಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ
ಮುಖಮಂಟಪದ ಅಡ್ಡ ಸೆಟ್ಟಿಯ ಮೇಲೆ ಬರೆದಿರುವುದು.

1. ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಬ್ಧಯ ಶಾಲಿವಾಹನ ಶಕಾ
2. ಬ್ಧಾಃ ೧೭೮೭ ಕಲಿ ಹಾಬ್ಧಾಯ
3. ೪೯೬೬ ಯಂಗಲೇಷು ಸಂ ೧೮೬೫ನೆ ಕೋಡ
4. ನ ಸಂ|| ಶ್ರವಣ ಶು ೫ ಲು ನಂಜೇದೇವನ ಪು
5. ರದ ನಂಜುಂಡೇಶ್ವರ ದೇವಸ್ಥಾನ ಜೀರ್ಣೋಧಾರ ||
6. ಮಾಡಿಸಿದು ಮರನಕಣ ಚಿ ಮಲ್ಲೇಗೌಡ ಶೇವಾರ್ತಾ

Note.

This is a modern inscription dated in the Kali, Śaka and Christianeras and records the renovation of the Nañjunḍêśvara temple of Nanjedêvanapura by Maranakana Chika Mallêgaḍa. It is dated the 5th lunar day of the bright half of Śrāvaṇa in S' 1787 Krôdhana, A.D. 1865 and Kali year 4966 corresponding to July 27, 1865 A.D. The temple seems to have been constructed at least 350 years

31.

At the same village Nañjêdêvarapura, on a slab standing behind the lînga in the garbhagudî of the same Nañjunḍêśvara temple.

Size 4' x 3'.

Kannada language and characters. .

ಅದೇ ದೇವಸ್ಥಾನದ ಗರ್ಭಗುಡಿಯಲ್ಲಿ ಲಿಂಗದ ಹಿಂದೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4'x3'

1. ಂ ಖರ ಸಂವತ್ಸರದ ಚೈತ್ರ ಶು ೧೫ ಲು ಶ್ರೀಮತು
2. ಂ ಅಚುತರಾಯ ಮಹಾರಾಯರ ನಿರೂಪದಿಂದ . . [ಪೆರು]
3. ಂ ಮಾಳೆ ಅಧಿಕಾರಿ ಅಯನವರು ಸೋಮಗ್ರಹ ಪುಂಜ್ಯಕಾಲ
4. ಂ ದಲ್ಲಿ ಶ್ರೀ ನಂಜುಂಡೇಶ್ವರ ದೇವರ ಮಧ್ಯಾಹ್ನಕಾಲದ ಅಭಿಷೇ
5. ಕ ನೈವೇದ್ಯ ಬ್ರಾಹ್ಮಣ ಭೋಜನ ೬ಕ್ಕೆ ಶಲುವಾಗಿ ಉಯಂಬಳಿಯ
6. ಸ್ತನದ ದಣಾಯಕಪುರದ ಗ್ರಾಮದ ಚತುರ್ನಿಮೆ ಕೆಣಿ ಯಿಷ್ಟನು ಸರ್ವ
7. ಮಾನ್ಯವಾಗಿ ಕೊಡಕೊಡಗಿ ಯೇ ಗ್ರಾಮಮಾ ದೇವೇಶ ಧರ
8. ಗಳು ಯಧರ್ಮ
9.

Transliteration.

1. ° Khara-samvatsarada Chaitra śu 15 lu śrīmatu
2. ° Achutarāya-mahārāyara nirūpadinda [Peru-]
3. ° māḷe-adhikāri-ayanavaru Sômagrahaṇa-punyakāla-
4. ° dalli Śrī Nanjunḍêśvara-dêvara mādhyāna-kālada abhishê-
5. ° ka-naivêdya Brāṃhaṇa-bhōjana 6 kke-śelavāgi Uyambaliya-
6. ° staḷada Daṇāyakapurada grāmada chatuśīme kere yisṭānu sarva-
7. ° mānyavāgi koṭa koḍagi yī grāṃavanu-
Dêvêśa-bhaṭara-
8. ° galu yi dharma-
(Remsining letters are effaced.)

Note.

This inscription is carved on a slab set up behind the lînga in the garbhagriha of the temple and having been covered with thick oily dirt, it was with great difficulty that the villagers were persuaded to wash it clean and make it fit for deciphering. It registers the gift of the village Daṇāyakanapura in Uyambali-sthala as *koḍagi*, free of taxes to Devêśabhaṭar for the services of bath at midday of the god Nanjunḍêśvara and for food offerings to the god, and the feeding of six Brahmans daily. The donor was Perumāḷe Adhikāri who made the gift under the orders of the king of Vijayanagar, Achyutarāya during the sacred lunar eclipse on Chaitra śu 15 in the

year Khara. The date corresponds to Saturday 1st April 1531 A.D., a day of lunar eclipse if we take khara S' 1453. It is the only Khara occurring in the reign of Achyutarāya.

32.

In the same village Nanjēdēvarapura, on a slab in the dry land of Puttananjappa to the east of the village.

Size 3' × 3'.

Kannada language and characters.

ಜಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ನಂಜೇದೇವರಪುರಕ್ಕೆ ಪೂರ್ವ ಒಂದು ಮೈಲಿ ದೂರದಲ್ಲಿರುವ
ಬಸವನ ಮಕ್ಕಳು ಪುಟ್ಟನಂಜಪ್ಪನವರ ಹೊಲದಲ್ಲಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 3'

1. ಂ ಪಲವಂಗ ನಂವತ್ಸರದ ಆಷಾಡ ಶು
2. ಂ ೧ ಶ್ರೀಮಂನಾಹಾಮಂಡಳೇಶ್ವರ ಶ್ರೀ ವೀರರಾಮ
3. ಂ ಯ್ಯ ದೇವವೊಡೆಯರು ಹರಿಯರಿಗೆ ಬಿಕ್ಷಾರ್ಥಕ್ಕೊ
4. ಂ ಟಂಥ ಕೊಡಗೆಯಾಸಿರಿಯನೂ ಕ್ರಯಕ್ಕೆ ಕೊಂಡು ಆ
5. ಂ ಸಿರಿಯಂಮೂಡಲು ಆಸಿರಿಯಂಬಡಗಲು ಆ ಚತು
6. ಂ ಸೀಮೆ ಲಂಗಮುದ್ರೆಕಲ್ಲನು ಹಾಕಿ ಕೊಟ್ಟವಾಗಿ ಆ ಸಿ
7. ಂ ರಿಯನೂ ಆ ಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿ ಯಾಗಿ ನಡವುದು
8. ಂ ಯದಕೆ ಆಳುವಿದವರು ಗಂಗೆಯ ತಡಿಯಲ್ಲಿ
9. ಂ ಕಪಿಲೆಯ ಕೊಂದಪಾಪಕೆ ಹೋಹರು

Transliteration.

1. ° Palavanga-samvatsarada Āshāḍa śu-
2. ° 1 śrīman mahāmaṇḍalēśvara śrī Vīrarāma-
3. ° yya-dēva-voḍeyaru Hariyarige bikshārtha ko-
4. ° tantha koḍagey Āsiriyanū krayukke koṇḍu Ā-
5. ° siriyaṁ uṇḍalu Āsiriyaṁ baḍagalu-cha-
6. ° sīme Lingamudre-kallanu hāḁikottēvāgi Āsi-
7. ° rīyanū āchandrārka-ssthāyiyāgi naḍavudu-
8. ° yidake āḁupidavaru Gangeya taḁiyalli-
9. ° kapileya konda pāpake hōharu-

Note.

This registers the gift of the village Āsiri by the illustrious mahāmaṇḍalēśvara Vīra Rāmāyādēva Voḍeyar after purchasing the same and setting up boundary stones for the village bearing the emblem of Linga on them. The gift was made for the *bhiksha* (alms, feeding of ascetics) of Hariyar, apparently some Vīraśaiva priest. The record is dated the 1st lunar day of the bright half of Āshāḍha in the year Plavanga. The donor is probably the same as Rāmarāya, who in the battle

of Talikôte was slain in 1565. The date of this record is not enpressed in terms of the Śaka era but the cyclic year is given as Plavanga and may correspond to 1547 A.D. At this time Râmarâya is not given imperial titles in most of the inscriptions.

33.

At the village Kêtahalli in the same hobli of Harave, on a slab set up in front of the Honnamma temple.

Size 5' × 2' — 3".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕೇತಹಳ್ಳಿ ಗ್ರಾಮದ ಹೊನ್ನಮ್ಮನ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಿಲ್ಲಿಸಿರುವುದು.

ಪ್ರಮಾಣ 5' × 2' — 3"

1. ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿವಶ್ಚಂಭ ಚಂದ್ರಚಾಮರ
2. ಚಾರವೆ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯಶಂ
3. ಭವೆ ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ವ
4. ರುಷ ೧೫೬೦ ಸಂದವರ್ತಮಾನ ಕೀಲಕ ಸಂವತ್ಸರದ ನಿಜ ಆ
5. ಪಾಡ ಶು ೨ ೧೧ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ರಾಜ ಪರಮೇಶ್ವರ ಶ್ರೀ
6. ವೀರಪ್ರತಾಪ ಮೈಸೂರ ದೇವರಾಜು ವೊಡೆರವರ ಕುಸಾರರಾದ
7. ದೇವರಾಜು ವೊಡೆರೈಯ್ಯನವರೂ ಮೈಸೂರ ಪೂರ ವೊಳಗಣ ಮಹ
8. ತ್ರಿಗೆ ಅಮನವರು ಅಮೃತಮನವರು ನೂತನವಾಗಿ ಕ
9. ಟಸ್ತ ಮಹತ್ತಿನಮರದ ಅನದಾನದ ಧರ್ಮಕೆಕೊಟ್ಟ ಗ್ರಾಮ
10. ದ ಶಿರಾಶಾಸನದ ಕ್ರಮವೆಂತೆಂದಡೆ ತೆರಕಣಾಂಬಿಯ
11. ಸ್ತಳದ ಕೇತಹಳ್ಳಿ ಗ್ರಾಮವನೂ ಮೈಸೂರ ಪೂರ ವೊಳಗೆ ಅಮೃ
12. ತಮನವರು ಕಟ್ಟಿಸ್ತ ಮಹತ್ತಿನ ಮರದ ಅನದಾನದ
13. ಧರ್ಮಕೆ ಶಿವಾರ್ಪಿತವಾಗಿ ಕೊಟ್ಟವಾಗಿ ಯೀಗ್ರಾಮಗಳ ಚತು
14. ಸೀಮೆಯೊಳಗುಳ್ಳ ಗದ್ದೆದಿದ್ದಲು ತೋಟ ತುಡಕ್ಕೆ ಅಡುಮಗದ
15. ಟ ಹೊಗೆಹಣ ದೇಡಿಗೆದವನ ಮುಂತಾ
16. ದ ಸರ್ವಸ್ವಾಮ್ಯ ಸರ್ವ ಆದಾಯವನು ಆಗುಮಾಡಿ ಕೊಂ
17. ಡು ಮೈಸೂರ ಪೂರವೊಳಗೆ ಅಮೃತಮನವ
18. ರ ಮಹತ್ತಿನ ಮರದ ಅನದಾನದ ಧರ್ಮವನೂ ಆ
19. ಚಂದ್ರಾರ್ಕವಾಗಿ ನಡಸಿಕೊಂಡು ಬರಲುಳವರು
20. ಯೆಂದು ಕೊಟ್ಟ ಶಿರಾಶಾಸನ | ದಾನಪಾಲ
21. ನಯೊರ್ಮಫೈ ದಾನಾಶ್ರೇಯೋನು ಪಾಲನಂ ದಾ
22. ನಾ ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದುಕ್ಕು ತಂಪ
23. ದಂ ಸ್ವದತ್ತಾ ದ್ವಿಗುಣಂ ಪುಣ್ಯಂ
24. ಪರದತ್ತಾನುಪಾಲನಂ | ಪರದತ್ತಾಪ
25. ಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಪಲಂಭವೇ
26. ತು | ಪರಮೇಶ್ವರಾಯ ನಮಾಃ

Transliteration.

1. śubhamastu nainas tunga-śiraś-chubm̐bi-chandra-chāmara-
2. chārave ¹ trailōkya-nagarā-rambha-mūla-stambhāya Śam-
3. bhave svasti śrī vijayābhyudaya Śālivāhana śakava-
4. rusha 1590 sanda vartamāna Kilaka-samvatsarada Nijā Ā-
5. shāḍa śu 2 lū śrīmad-rājādhiraḥ-rajaparamēśvara śrī-
6. vīrapratāpa Maisūra Dēvarājuvoḍeravara kumārārāda
7. Dēvarājuvoḍeraiyyanavarū Maisūra vūra voḷagaṇa maha-
8. ttige Amṛtanavaru Amrutamṇanavaru nūtanavāgi ka-
9. ṭista Mahattina-maṭhāda annadānada dharmake koṭṭa grāma-
10. da śilā-śāsanada kramaventendaḍe Terakaṇāmbiya-
11. staḷada Kētihaḷi-grāmavanū Maisūra vūravōḷage Amru-
12. tammanavaru kaṭṭista Mahattina-maṭhāda annadānada-
13. dharmake Śivārppitavāgi koṭṭevāgi yī grāmagaḷa chatu-
14. simeyōḷagulla gadde beḍḍalu tōṭa tuḍikke āḍu magade-
15. re hogchaṇa bēḍige davasa muntā-
16. da sarvaśvānya sarva-ādāyavanu āgumāḍikoṇ-
17. ḍu Maisūra vūravōḷage Amrutamṇanava-
18. ra mahatina maṭhāda annadānada dharmavanū ā-
19. chandrārkaḍvāgi naḍasikoṇḍu barluḷavaru-
20. yandu koṭṭa śilā-śāsana ¹ dāna-pāla-
21. nayōr madhye dānā śrēyōnupālanam dā-
22. nā svargam avāpnōti pālanād achyutam pa-
23. dam svadattā dviguṇam puṇyam
24. para-dattā-nupālanam para-dattā-pa-
25. hārēṇa sva-dattam nishphalam bhavē-
26. tu paramēśvarāya namāḥ.

Translation.

Good fortune : Invocatory stanza addressed to Śambhu.

Be it well. On the 2nd lunar day of the bright half of Nija Āshāḍha in the year Kilaka, 1590th year of the prosperous Śālivāhana era :—

The illustrious king of kings, Paramēśvara to kings, possessed of valour and glory, Dēvarāju-Voḍeraiya, son of Dēvarāju Voḍer of Mysore, set up the following stone inscription recording the gift of a village for the feeding expenses of Mahattina-maṭha (a monastery of the Vīraśaiva sect) newly built by (his) mother Amrutammanavaru in the town of Mysore :—

As we have granted the village Kētihaḷi in Terakaṇāmbi-sthala as an offering to Śiva for the charity of free feeding in Mahattina maṭha built by Amrutamma-
navaru in the town of Mysore, all the rights of property and income within the four

boundaries of the said villages including rice fields, dry lands, gardens, *tudike*, goat-tax, window-tax? (hoge-hana), benevolences, gifts of grain will be enjoyed and the charity of providing free meals in the Mahattina maṭha of Amrutammanavaru maintained for long as the sun and moon endure. This is the stone charter.

Imprecatory stanzas in lines 21-25. Salutation to Paramêśvara.

Note.

This inscription tells us that Dêvarāja Oḍeyar, king of Mysore, made the gift of a village for the service of free feeding in a Maṭṭ of the Lingāyat sect built by his mother Amrutamma, queen of Dêvarāja Voḍeyar in the town of Mysore. The date of the grant corresponds to 1st July, 1668 A. D. For Amrutamma, queen, see M. A. R. 1930, P. 165. She seems to have been a great patron of the Lingayets.

34.

At the same village Kêtaḥalli, on a slab lying near the margosa tree to the south of the Honnamma temple.

Size 6' × 2' — 6".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕೇತಹಳ್ಳಿ ಗ್ರಾಮದ ಹೊನ್ನಮ್ಮನ ದೇವಸ್ಥಾನದ
ದಕ್ಷಿಣಕ್ಕೆ ಬೇವಿನ ಕಟ್ಟೀಮೇಲೆ ಹಾಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6' × 2' — 6"

- | | |
|---|---------------|
| 1. ಶುಭವುಸ್ತು | ಅವಿಷ್ಣು ಮಸ್ತು |
| 2. ಶ್ರೀ ವಿಜಯಾಧ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ವರ್ಷ ೧೪೫೨ ವರ್ತಮಾನ | |
| 3. ಕೃ ಸಲು ವಿಕೃತು ? ಸಂವತ್ಸರದ ಮಾಘ ಬಹುಳ ೫ ಅದಲು ಶ್ರೀ ಮ | |
| 4. ನೃಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಮೇದಿನೀ ಮೀನೆಯರ ಗಂಡ ವಿಜಯ ಶ್ರೀ ವೀರ ಅ | |
| 5. ಚ್ಯುತದೇವ ಮಹಾರಾಯರು ಪ್ರಿಥ್ವೀರಾಜ್ಯಂಗೈಯುತ್ತವಿರಲು ಯಿಂಮಡಿರಾಹುತ್ತ | |
| 6. ರಾಯ ಮಹಾಪಾತ್ರ ಅಯ್ಯನವರ ಕಾರ್ಯಕೆ ಕರ್ತರಾದ ಮಲ್ಲಪನಾಯಕರು ತಗಡೂ | |
| 7. ರ ಚಿಕ್ಕಮಲ್ಲ ಪೊಡೆಯರಿಗೆ ಕೊಟ್ಟ ಶ್ರೀ ಹರುವಗೆಯ ಶ್ಲೋತ್ರಿಯದ ಶಿರಾಶಾಸನವಾ | |
| 8. ಅಚ್ಯುತರಾಯ ಮಹಾರಾಯರು ನಮಗೆ ನಾ | |
| 9. ಯತನಕೆ ಪಾಲಿಸಿದ ಗ್ರಾಮ ಗನು ಶ್ಲೋತ್ರಿ | |
| 10. ಯದ ಶಿರಾಶಾಸನವಾಗಿ ಆ ಗ್ರಾಮಕೆ ಸಲುವ ಚ | |
| 11. ತುನೀಮೆ ಕೊಠಾರ ಅಣಿ ಅಚ್ಚುಕಟ್ಟು . . . ಕುಂಬಾ಼ದೇವ | |
| 12. ದ ನೂರವರ್ತನೆ ಸ್ತ | |
| 13. ಲದ ಸರ್ವಸ್ವಾಮ್ಯ ಸರ್ವ್ವ ಅಡಾ | |
| 14. ಯವನು ಅನುಭವಿಸಿಕೊಂಡು ಗದ ಸ್ವಾಸ್ತಿಯ ವಿವರ | |
| 15. ಸಂವತ್ಸರದ ಆ | |
| 16. ಶ್ರೀಜ ಬ ೧೦ ಕಾ | |
| 17. ತಿಫಕ ಶು ೧ ಲು | |
| 18. ಟ್ತ | |

19.—21 ?

22. ಯಾಗಿ ಆ ಚಂದ್ರಾ

23. , . ಯದಕೆ ತಪ್ಪಿ

24. ಕವಿಲೆಯ ಕೊಂಡ ಪಾಪಕೆ ಹೋಹರೂ

25. ವಂದಗೆಯ

Transliteration.

1. śubham astu avighnam astu-
2. śrī vijayābhyudaya Śālivāhāna śakavarsha 1452 vartamāna
3. kke salu Vikritu (?) samvatsarada Māgha bahula 5 Ādalu śrīma-
4. n mahārājādhirāja rāja-paramēśvara mēdinī-mīseyara-gaṇḍa vijaya śrī
vīra-A-
5. chyutadēva mahārāyaru prithvī-rājyaṃ geyuttamiralu Yimmaḍi-rāhutta-
6. rāya Mahāpātra-ayyanavara kāryake kartarāda Mallapanāyakaru
Tagaḍū-
7. ra Chikka Mallavoḍeyarige koṭṭa śrī Haruvageya śrōtriyada śilā-śāsanavā-
8. Āchyutarāya-mahārāyaru namage nā-
9. yakatanake pālisida grāma 1 nu śrōtri-
10. yada śilā-śāsanavāgi ā grāmake saluva cha-
11. tu-śime koṭṭhāra aṇe achchukaṭṭu
. kumbāradere-
12. da nūra vartane sta-
13. lada sarva-svāmya sarvva ādā-
14. yavanu anubhavisi koṇḍu gada svāstiya vivara
15. samvatsarada Ā-
16. śvija ba 10 Kā-
17. rtika śu 1 lu
18. ṭṭa
- 19-21 ?
22. yāgi ā-chandrā-
23. yidake tappi
24. kavileya konda pāpake hōharū
25. vandageya.

Note.

This inscription records the gift of the village Haruvage (same as the village Harave two miles off) as *śrōtriya* (quit-rent) to Chikka Malla Voḍeyar of Tagaḍūr by Mallappanāyaka, agent for the affairs of Immaḍi Rāhuttarāya Mahāpātra Ayya, a subordinate of the Vijayanagar king Achyutarāya. The date of the grant is given as Sunday the 5th lunar day of the dark half of Māgha Ś 1452 Vikritu corresponding to 5th February A. D. 1531. Chikka Malla Voḍeyar, chief of Tagaḍūr-nāḍ is also referred to in E. C. IV, Gundlupet 95 of Ś 1454 or 1532 A. D.

35.

At the village Hire Bêgûr in the same hobli of Harave, on the stone oil-mill to the left of the Banni Mahankâli temple.

Size 3' × 2' — 6".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಹಿರೇಬೇಗೂರ ಬನ್ನಿ ಮಹಂಕಾಲಿಯ ದೇವಸ್ಥಾನದ
ಪ್ರಾಕಾರದ ಎಡಭಾಗದಲ್ಲರುವ ಗಾಣದ ಕಲ್ಲಿನಮೇಲೆ.

ಪ್ರಮಾಣ 3' × 2' — 6".

- | | |
|------------------------|------------------------|
| 1. ಸ್ವಸ್ತಿಶ್ರೀ ಸಕವರುಸ | 5. ಪುಡನ ಮಗ ಹಾರ |
| 2. ೧೨೯೫ ಪರಿಧಾವಿ ಸಂ | 6. ವ ಗವುಡ ಕಚ ಗವುಡ |
| 3. ವತ್ಸರದ ಅಸ್ತಿ ಸು \| ಚ | 7. ಡನ ಮಗ ಅಂಗವುಡ |
| 4. ಪುತಿಗೆ ಹಿರೆ ತಿರುಮಗ | 8. ರು ನಡ್ಡಿ ಗಾಣಮಂಗಳ ಮಹ |

Note.

This is a record of an oil-mill set up by two gaudas, Hâravagauda, son of Hire Tirumagauda and Âlagauda, son of Kachagauda on the 4th lunar day of the bright fortnight of Âsviyuja in the year Śaka 1295 Parīdhāvi corresponding to October 1, A.D. 1372. It was usual for the villagers to make use of the stone oil-mill for extracting oil from gingilli seeds, etc. and pay a small rent therefor which was used for some charitable purpose. In this case the income must have been set apart for services in the Mahankâli temple in the compound of which this inscription is engraved on the oil-mill.

36.

At the same village Hire Bêgûr, on a stone set up in the land of Basavaiya.

Size 2' — 6" × 2' — 0'.

Kannada language and characters.

ಅದೇಹಿರೇಬೇಗೂರು ಗ್ರಾಮದ ಕಾಳಯ್ಯನ ಮಗ ಬಸವಯ್ಯನ ಹೊಲದಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

- | | |
|------------------|---------------------|
| 1. ಶ್ರೀ ವೀರನಯಕರು | 4. ತೋಟ್ಟ \| ಗೋವಕೊಂದಪ |
| 2. ಹಲರ:ಕಮಿ | 5. ಪಕೆ ಹೋಕ |
| 3. ಗುತಗೆಕಲಹಿಡ | |

Note.

This small inscription records the gift of a garden to one Kamibaguta and the setting up of the inscription stone to record the gift by Vira-Nâyaka and others (not named). An imprecation is added that he who violates this charity will incur the sin of slaying cows. No date is given. The characters seem to be of the 18th century A.D. Vira Nâyaka is also referred to in No. 38.

37.

At the village Kulagâṇa in the hobli of Harave, on a stone lying in the field of Puṭṭaṇṇa to the west (No. 183 Revised).

Size 3' × 1' — 6".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕುಲಗಾಣಕ್ಕೆ ಪಶ್ಚಿಮ ಪುಟ್ಟಣ್ಣನವರ ಹೊಲದಲ್ಲಿ
ಬಿದ್ದಿರುವ ಕಲ್ಲು (ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು 183ನೆಯ ನಂಬರ್ ಶಾಸನ)
ತಿದ್ದುಪಾಟಾದುದು.

ಪ್ರಮಾಣ 3' × 1½'

- | | |
|--------------------------|--------------------------|
| 1. ಸಕವರಿಷ ೧೨೦೪ನೆಯ | 9. ಸೆ ಮಿಟಾಣನ ಮಗ |
| 2. ವಿಸು ಸಂವತ್ಸರದ ಮಕ | 10. . ಗ್ಗಂ ೫ ಮಣ್ಣದ |
| 3. ರ ಮಾಸ ೧೭ ದಿನದ ಅರ್ಧ | 11. ವಾಗಿ ಬಿಟ್ಟದತ್ತಿ ೪\|\| |
| 4. ಉದಯದಲಿ ಶ್ರೀಮನು ಮಹಾ | 12. ಡಿತ . . . ಸದೆಯಾ |
| 5. ಪ್ರಧಾನಂ ರಾಘತ್ತರಾಯ ಕೇತ | 13. ನಡೆವಂತಾಗಿ ಧಾ |
| 6. ಯ ದಣ್ಣಯ ಕರುರ . . . ವ | 14. ರಾ ಪೂರ್ವಕಂ ಮಾಗಿ |
| 7. ದಣ್ಣಯಕರ ಮಗ . ರ | 15. ಕೊಟ್ಟಿಲು |
| 8. ದಣ್ಣಯಕರುಂ ಕೆಲ | |

Transliteration.

1. Saka-varisha 1204 neya-
2. Visu-samvatsarada Maka-
3. ramâsa 17 dinada Ardda-
4. udayadali śrīmanu Mahâ-
5. pradhānam Rāuttarāya Kêta-
6. ya-dannayakaru ra va
7. dannayakara maga . . . ri
8. dannayakarum kela
9. se Miṭaṇana maga-
10. rggam 5 manṇu
11. vâgi biṭṭa datti 4 ||
12. ðita . m sabeya
13. naḍevantâgi dhâ-
14. râ-pûrvakam mâgi-
15. koṭṭeü.

Note.

This inscription is full of lacunæ in lines 6 to 13. It records the gift of some land, dry and wet, to some priest, son of Miṭaṇa, by the mahâpradhâna, râhuttarâya, Kêṭaya-dannâyaka and others on the holy occasion of Ardhôdaya on the 17th day

of Makara-mâsa in the year Ś 1204 Vishu. The date corresponds to January 11, A. D. 1282. This was the new-moon day of the month Pushya with Śravaṇa-nakshatra. For a definition of Ardhodaya see p. 101 of the present report.

Kêteya-danṇâyaka was a son of Mâdhava-danṇâyaka, who was a son of Perumâle-danṇâyaka, minister of the Hoysala kings Narasimha III and Ballala III. Mâdhava-danṇâyaka, was the governor of Padinâlkunâdu with Terakaṇṇinbi as his capital. He had numerous titles : a sun to the Modakulaya family, capturer of Nîlagiri, devoted to the observance of êkâdaśi etc. (Gundlupet 69). Kêteya is referred to in Chamarajanagar 76 of S' 1261 and Gundlupet 55 of 1327. Râhuttarâya or Immaḍi Râhuttarâya was one of his titles.

38.

On a stone set up in a dry land in front of the village Kengâki in the same hobli of Harave.

Size 1' -- 0" × 1' -- 0".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಕೆಂಗಾಕಿಯ ಊರಮುಂದಿನ ಹೊಲದಲ್ಲಿರುವ ಕಲ್ಲು.

- | | |
|---------|-------------|
| 1. ವರನಾ | 3. ಕೊಟ್ಟ ಕೊ |
| 2. ಯಕರೂ | 4. ಡಗೆ |

Note.

This is a short record registering the gift of the field in which the inscription slab is set up as a *koḍagi* (rent-free land usually given for some service rendered or expected to be rendered) by Vîra-Nâyaka. The characters are of the 18th century. No date is given.

39.

At the village Sâgade, on the stone pillar standing in front of the Kêśava temple to the left.

Size 6' × 1' -- 3".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಸಾಗಡೆ ಗ್ರಾಮದ ಕೇಶವ ದೇವಸ್ಥಾನದ ಮುಂದೆ ಎಡಭಾಗದ ನಿಲುವುಗಲ್ಲು ಕಂಬದ ಕೆಳಭಾಗದಲ್ಲಿ.

ಪ್ರಮಾಣ 6' × 1' -- 3"

- | | |
|------------------|------------------|
| 1. ಅಂಗಿರಸಂ | 6. ಮಗ ಹೊನ್ನಗ |
| 2. ವತ್ಸರದ ಮಾ | 7. ಪುಂಡ ಕೇಶವ |
| 3. ಪ ಸು ೨ ೪ \| ದಂ | 8. ದೇವರಿಂಗಿ ಮಾಡಿ |
| 4. ದು ಅಬ್ಬಾಗಿಲ | 9. ನಿದ ಕಂಬಗ ೧ |
| 5. ಕೇಸಿಗಪುಂಡನ | |

Transliteration.

1. Ângira-sam-	6. maga Honna-ga
2. vatsarada Mâ-	7. vunda Kêsava-
3. gha su 2 Â | dam-	8. dêvaringe m&di-
4. du Abbâgila-	9. sida kamba 1 ga
5. Kêsigavunda-	

Note.

This is a pillar inscription and records that one Honnagavunda, son of Kêsigavunda of the village Abbâgil set up this pillar at a cost of 1 gadyâna for the Kêsava temple on Sunday the 2nd lunar day of the bright half of Mâgha Ângira. The characters belong to the end of the 13th century and the date may be taken as equivalent to January 22, 1273 A.D., a Sunday.

40

At the same village Sâgaḍe, on a pillar at the right side in front of the Kêsava temple.

Kannada language and characters.

ಅದೇಸ್ಥಳದಲ್ಲಿ ಬಲಭಾಗದ ಕಂಬ.

1. ಆಂಗಿರ ಸಂವ	6. ಮಗ ಕೆಲ್ಲದಾ
2. ತ್ಸರದ ಮಾಘ	7. ಸನು ಕೇಸವದೇ
3. ಸು ೨ ಆದಂದು |	8. ವರಿಗೆ ಮಾಡಿ
4. ವುಯದಹಳಿಯ	9. ಸಿದ ಕಂಬಗ ೧
5. ಬಂಕ ಗವುಂಡನ	

Transliteration.

1. Ângira-samva-	6. maga Kelladâ-
2. tsarada Mâgha	7. sanu Kêsavadê-
3. su 2 Âdandu |	8. varige m&di-
4. Vuyadahaliya	9. sida kamba ga 1
5. Bankagavunda	

Note.

This is also similar to the above and is of the same date and was constructed for the same Kêsava temple at the same cost by Kelladâsa, son of Bankagavunda of Uyadahalli (Uyyamballi).

41

At the same village on a stone pillar in the maṇṭapa in front of the Basavêśvara temple.

Kannada language and characters.

ಅದೇ ಪೂರಿನ ಬಸವೇಶ್ವರ ದೇವಸ್ಥಾನದ ಎದುರಿಗಿರುವ ಮಂಟಪದ ಬಲಗಡೆ ಕೊನೆಯ ಕಂಬದಲ್ಲಿ ಬರೆದಿರುವುದು.

- | | | |
|--------------------|--|-----------------------|
| 1. ಪ್ರಮಥಸವಕ್ಷ | \| | 3. ಅಕಸಲೆನ್ನಿ ಹೊನಿಮಯಕ. |
| ೨. ರದ ಉಮತುರ ಗವಟಿಯರ \|\| |  | 4. ಬಾಕು ಕಂಬ ಕಂಗ F |

Note.

This epigraph engraved on a pillar in a maṇṭapa records that it was made at a cost of 9 gadyāṇas by the goldsmith (akasāle-seṭṭi) Honimaya of Gavaṭeyar in Ummattūr village in the year Pramāthi. The letters seem to be of the 14th century A.D. and Pramāthi may be taken as 1339.

42

At the village Sômasamudra in the same hobli of Harave, on a slab lying in the enbankment of the tank named Kâlîkere.

Size 5' × 3'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಸೋಮಸಮುದ್ರದ ಕಾಳಿಕೆರೆ ಏರಿಯಮೇಲೆ
ಇರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5'×3'

ಮುಂಭಾಗ.

1. ಶುಭಮಸ್ತು ಶ್ರೀಮನ್ನಹಾಮಂಡಲೇಶ್ವ
2. ರ ಅನೆಯದೆಂಟಿಯರಾಯರು ವುಂಮ
3. ತ್ತೂರ ಸೋಮೇದೇವ ಮಹಾ ಅರಸುಗಳೂ ಉಯ್ಯ
4. ಂಬಳಿಯ ಸ್ಥಳದಲ್ಲಿ ಸೋಮಸಮುದ್ರವೆಂಬ ಕೆಳೆಯ
5. ನೂ ಕಟ್ಟಿಸಿ ಆ ಕೆಳೆಯೂ ಬಹುಕಾಲವಿದ್ದು | ಶಾಲ
6. ವಾಹನಶಕ ವರುಷ ೧೪೭೫ ಸಂದ ಪ್ರಮಾಣೀಚ ಸ
7. ಎವತ್ತರದ ಕಾರ್ತಿಕಮಾಸದಲ್ಲಿ ವಡೆದು ೧೬ ವರು
8. ಪ ಬಿದ್ದುಯಿರಲಾಗಿ ಶುಕ್ಲ ಸಂವ [೨೨] ರದ ಕಾರ್ತಿಕ
9. ಕ ಶು ೧ ದಲ್ಲಿ ಅರೆಕುಠಾರದ ವೀರಧದ್ರ ನಾ
10. ಯಕರ ಮಕ್ಕಳು ಧಾಳರೋಚನನಾಯಕರು
11. ಜೀರ್ಣೋದ್ಧಾರವ ಮಾಡಿದರೂ ಮಂಗಳ ಮಹಾ
12. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. śubbam astu śrīman mahā-maṇḍalêśva-
2. ra Aneya-bēṇṭeyarāyaru Vumma-
3. ttūra Sômedêva-mahā-arasugaḷû Uyya-
4. mbaḷiya-sthaḷadalli Sômasamudravemba kereya-
5. nû kaṭṭisi â kereyû bahu-kālaviddu ! Śāli-
6. vāhana śaka varusha 1475 sanda Pramādīcha-sa-

7. m-vatsarada Kârttika-mâsadalli vaçedu 16 varu-
8. sha biddu yiralâgi Śukla-saṃva[tsara]rada Kârtti-
9. ka śu 1 dalli Arekuṭhârada Vīrabhadranâ-
10. yakara makkaḷu Bhāḷalôchana-nâyakaru
11. jirnnôddhârava mādīdarû mangala mahâ
12. śrī śrī śrī

Translation.

Good fortune. The illustrious mahāmaṇḍalêśvara, hunter of elephants, Sômê-dêva-mahâ-erasu of Ummattûr, having constructed a tank called Sômasamudra in Uyyamballi-sthala and the tank, after the lapse of a long time, having breached in the month of Kârtika in the year Pramâdîcha, 1475th year of the Śâlivâhana era, and no repairs having been made for 16 years :—

On the 1st lunar day of the bright half of Kârtika in the year Śukla, Bhāḷalôchana-nâyaka, son of Vīrabhadra-nâyaka of Arekuṭhâra repaired the tank. Good fortune.

Note.

This is an instance of the great attention paid to the construction of new tanks or repairs of breached tanks by the rulers of this country. The tank on the bund of which this inscription stone is set up is a huge reservoir of the old type and is still sometimes called Sômasamudra after the Ummattûr chief of the name of Sômêdêva who constructed it. Another name Kâlikere is now applied to the tank but the village nearby is still called Sômasamudra.

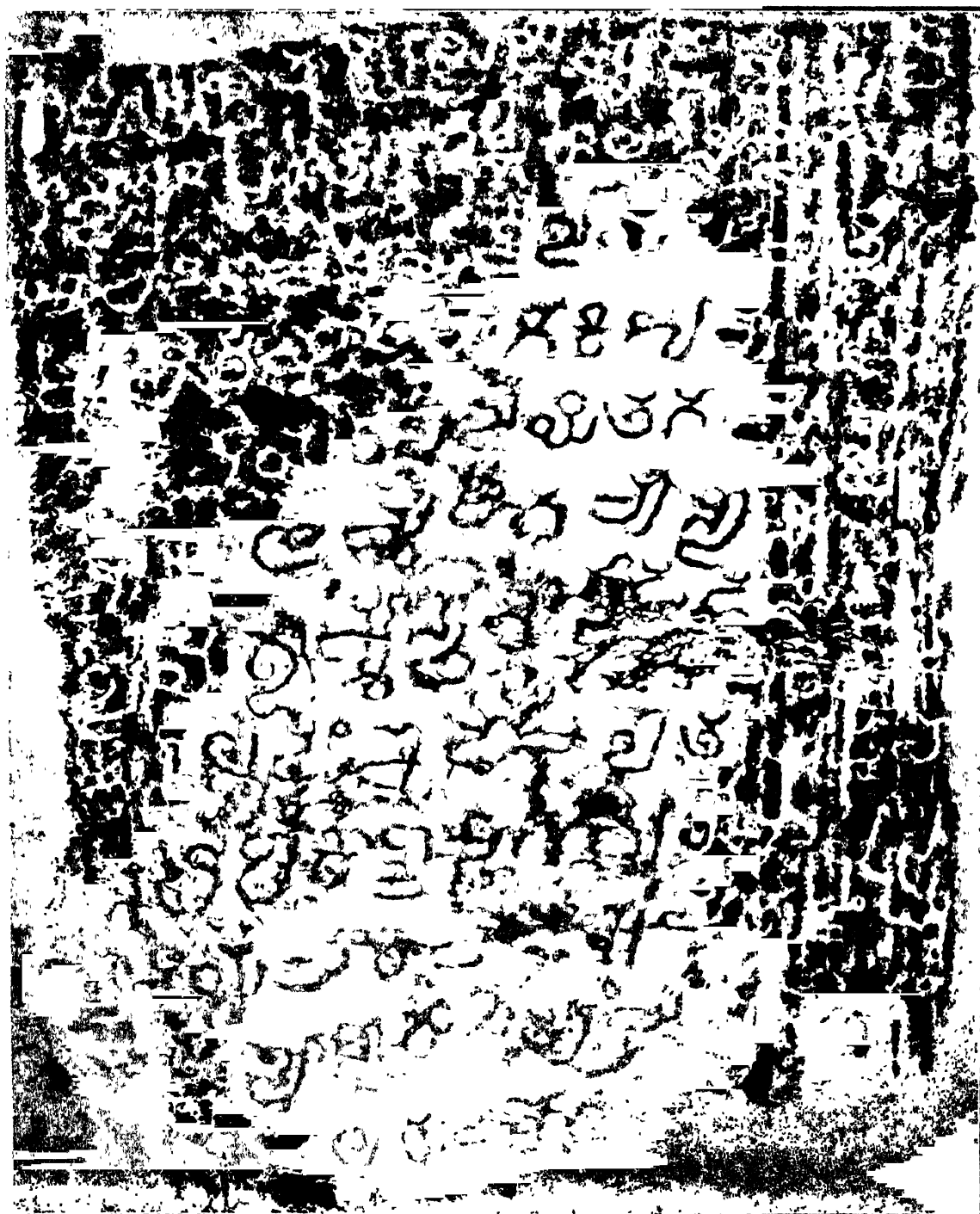
The tank is said to have breached in the month of Kârtika of Pramâdîcha, Ś 1475 corresponding to October of 1553 A. D. and it was repaired by the chief Bhāḷalôchana-nâyaka of Arekuṭhâra (now called Châmarâjanagar), son of Vīrabhadranâyaka, on the 11th October 1569 A. D. (Śukla Kâr. śu 1).

Ummattûr is a village in the Châmarâjanagar Taluk at about a distance of 20 miles from Sômasamudram and was the capital of the Paḷlegars known as the Ummattûr chiefs who seem to have ruled there for about a hundred and fifty years till it was annexed in 1613 A. D. by the Mysore king Râja Voḍeyar (see E. C. IV Intr. p. 27).

Sômêdêva-mahâ-erasu of this record is probably the same as Vīra-Sômêrâya Vaḍeyar referred to in an inscription of 1482 (E. C. IV Chamarajnagar 185) at the village Harave, who had the same titles mahāmaṇḍalêśvara, gaja-bêṇṭekâra and is said to have made a gift of land under the tank Sômasagara constructed by him in Uyyamahalli-sthala.

Vīrabhadranâyaka, the father of the chief who repaired the tank was the ruler of Arekuṭhâra and son of Kâmyappa Nâyaka (Chamarajnagar 93 of Ś 1454).

STONE INSCRIPTION OF CHALUKYA PERMMADI.



(No. 43— p. 139).

At the same village Sômasamudra, on the back side of the above slab.

Kannada language and characters.

PLATE XXIII.

ಅದೇ ಕಲ್ಲಿನ ಹಿಂಭಾಗ.

ಹಳಗನ್ನಡಕ್ಕರ.

- | | |
|---|-------------------------------|
| 1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಚಾಳುಖ್ಯ ಪೆಮ್ಮಾಡಿ ಪ್ರಿಥುವಿ | 7.b ಭಾಗಂಗೊಣ್ಣು ಕೆಪೆಯ |
| 2. ರಾಜ್ಯಂಗೈಯ್ಯುತ್ತಿರೆ ಸಖಕಾಲಂ ನೊಂಭೈನೂ | 8. ಕಟ್ಟಿಸಿದಂ ಇದಕು ಬಿತ್ತುವಟ್ಟವ |
| 3. ಹ ಪದಿನಾಽನೆಯ ವಿಜಯ ಸಂವತ್ಸರ | 9. ನಟಿಕೊಣ್ಣವ ದೇಗುಲವೆಂ ಬನ |
| 4. ಮುಂ ಚೈತ್ರಮಾಸ ಮಾಗ ಕಿಽವುಸೂರ | 10. ದಿಯುಮುಂ ಕವಿರೆಯುಮಂಕೆಪೆಯು |
| 5. ಪೆಗ್ಗಲಯರ ಬಿಜಯತ ಗಾವುಣ್ಣನ | 11. ಮಂಭಾಣರಾನಿಯುಮನೊದಂ |
| 6. ಮಗಂ ಅಮ್ಮಡಿಗಾವುಣ್ಣಂ ನೊಽಂ | 12. ಇ ನಾಲ್ವರುಂ ಬಿಟ್ಟಿರ |
| 7. ದೆಯಗ್ಯಾಮ್ಪಣ್ಣನ ಭಾಗದಡ್ಡುವ | |

Transliteration.

1. svasti srî Châlukhya-Permmâdi prithuvi-
2. râjyam-geyyuttire Sakha-kâlam ombhainû-
3. ra padinâraneya Vijaya-samvatsara-
4. mum Chaitra-mâsamâge Kiruvusûra
5. Perggaliyara Bijayitagâvunḍana
6. magam Ammaḍi-gâvunḍam Noḷam-
7. beya-gvârmmmaṇḍana bhâgada dassiva-
- 7b. bhâgam gonḍu kereya
8. kaṭṭisidam idaṛa bittuvattava-
9. n aḷipi koṇḍava dēgulavam basa-
10. diyumam kavilyumam kereyu-
11. mam Bâṇarâsiyuman aḷidaṃ
12. i-nâlvaruṃ biṭṭar.

Translation.

Be it well. When the illustrious Châlukhya-Permmâdi was ruling the earth, during the 916th year of the time of Śaka, the month Chaitra of the year Vijaya, Ammaḍigâvunḍa, son of Bijayita-gâvunḍa, *Pergaliyar* (pergaḍe?) of Kiruvusûr took the share corresponding to one-tenth? (*dassiva*) from the share of Noḷambeya-gvârmmmaṇḍa and built the tank. He who takes away the *bittuvattā* of this will have destroyed the temple, *basadi*, tank and Bâṇarâsi (Benares). These four persons have made the gift.

Note.

This records the construction of a tank by one Ammaḍigâvunḍa of the above village. The inscription is dated in the month Chaitra of Śaka 916 Vijaya. Śaka

915 corresponds to Vijaya and Chaitra of that year coincides with March-April 993 A. D. No tithi is given. The king during whose reign the tank was constructed is named Châlukya Permmâdi. Apparently the name indicates the Châlukya king at the time. Tailapa II who had wrested the sovereignty from the Râshtrakûṭas was the Châlukya king from 973 to 997 A. D. and the name Châlukya Permmâdi probably refers to him. It may be noted that another inscription in the same district, *i.e.*, at Kuḍakûru in Hunsur Taluk (E. C. IV Hunsur 50) dated Śaka 919 Hēmaḷambi also refers to the reign of Châlukya Permmânadi (and his daughter Pampâdēvi).

Lastly, it is on the other side of this inscription slab that the previous record is engraved. Apparently the authorities entrusted with the task of putting up the inscription found this slab handy and did not hunt for a fresh inscription stone. Kiruvusûr is the same as Kirugasûr near Sômasamudra. For the expenses incurred in the construction of the tank, Ammaḍigāvunḍa seems to have obtained one-tenth of the lands belonging to Nôlambeya-gvârmmaṇḍa.

Nôlambeya-gvârmmaṇḍa seems to have been at first entrusted with the duty of building the tank but transferred his rights to Ammaḍigāvunḍa (line 7 and 7b). The meaning, however, of these lines is not very clear.

A tax or a portion of the land under the tank seems to have been allotted for its repairs. This was probably called *bittuvatta*. [See M. A. R. 1929, p. 74]. There is an imprecation in line 8 against the authorities who might confiscate the right.

The last line speaks of four persons having made the grant. But their names are not given in the record except only one noticed before.

44

On the pedestal of the Āñjanēya image lying in a tank in the deserted village Uyyamahalli in the hobli of Harave.

Size 3' × 1' — 6"

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ದೇಚರಾಕ್ ಉಯ್ಯಮಹಳ್ಳಿಯ ಅಂಜನೇಯ
ವಿಗ್ರಹದ ಕೆಳಗಣ ಶಾಸನ.

ಪ್ರಮಾಣ 3' × 1½'

1. ಅಂಗಿರಸಂವ | ಬಾದ್ರಪ
2. ದಸು ೫ ವ ಪುಯ್ಯಮಹ
3. ೪ಯ ನಾಡಗವುಡ ಮಾ
4. ದಿಯಂಣ ದೇಮಪ್ಪ ಇವರೊ
5. ೪ಗಾದ ಸಮಸ. ಗವುಡು

6. ಗಳು ಮಂಚೋಜನ ಮಗ
7. ಕಚೋಜಗೆ ಪುಂಡಮಾನೆಯನು ಕೊ
8. ದಿಗೆಯಾಗಿ ಕಲ್ಲ ಹುಡು
9. ದು ಕೊಟ್ಟಪುಂಬಳಿ ಶ್ರೀ ಶ್ರೀ

Transliteration.

- | | |
|---------------------------------------|-------------------------------|
| 1. Ângira-samva ¹ Bâdrapa- | 6. gaḷu Mañchôjana maga |
| 2. da su 5 Va Uyyamahalla- | 7. Kaṭôjage vundemâneyanu ko- |
| 3. ḷiya nâdagaḍa Mâ- | 8. digeyâgi kalla hui- |
| 4. diyamṇa Dêmappa ivaro- | 9. du koṭṭa vumbali śrī śrī |
| 5. ḷagâda samasta-gavuḍu- | |

Note.

This records the gift of Vundemâneya (name of a field) as koḍige to Kaṭôja, son of Mañchôja by Mâdiyaṇṇa, nâdugaḍa of Uyyamahalli, Dêmappa and other gaḍus. Apparently, Kaṭôja was a stone engraver or carpenter as his name indicates. The date is given as Ângirasa sam-Bhâdr. su' 5 Va. The characters seem to be of the 14th century and the date may correspond to Thursday August 27, 1332 A.D. (taking S' 1254 Ângirasa as the year meant).

45

On a boulder in the field of Êcham Basappa to the north of the deserted village Uyyamahalli.

Size 2' — 6" × 2'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ದೇಚರಾಕ್ ಉಯ್ಯಮಹಳ್ಳಿಯ ಉತ್ತರದಲ್ಲಿ ಏಕಂಬನಪ್ಪನ
ಹೊಲದಲ್ಲಿರುವ ಹುಟ್ಟುಗಲ್ಲಿನಮೇಲೆ ಬರೆದಿರುವುದು.

ಪ್ರಮಾಣ ೨'—6"×2'

- | | |
|--------------------------|----------------------|
| 1. ರಾಮದೇವನ ಕಾಲ | 6. ಅಳಿವಿದಡಿ ಗಂಗೆ ತಡಿ |
| 2. ದಲ ಉಯ್ಯಮಹಳ್ಳಿಯ | 7. ಯಲ ಬ್ರಾಹ್ಮರ ಕೊಂ |
| 3. ಸುಂಕದಾಯವನು | 8. ದ ಪಾಪಕ್ಕೆ ಹೋಕ |
| 4. ಶ್ರೀ ಹನುಮಂತದೇವರ ದೀಪಕೆ | 9. ರೂ |
| 5. ಕೊಟ್ಟರು ಅದಮನಾಮಾದರು | |

Transliteration.

- | | |
|--|--------------------------|
| 1. Râmadêvana kâla- | 6. alipidaḍe Gange-taḍi- |
| 2. dali Uyyamahalliya- | 7. yali Brâhmara kon- |
| 3. sunka-dâyavanu | 8. da pâpakke hôha- |
| 4. śrī Hanumanta-dêvara dîpake | 9. rū- |
| 5. koṭṭaru a damma [va] n âvanâ-
daru | |

Note.

This inscription registers the grant of income from tolls in the village Uyyamahalli (now called Uyyamballi, a deserted village near Nanjedêvarapura) for the

service of offering lights before the god Hanumantadēvaru during the time of the king Rāmadēva. The usual imprecation is given for those who violate the grant. No date is given. The characters seem to belong to the latter part of the 16th century A. D. Rāmadēva of this record is probably the same as Rāmarāja, king of Vijayanagar referred to in Chamarajanagar 28 of 1530. See also No. 82 of the present report.

46

At the village Kālanahundi in the hobli of Harave, on a boulder to the north-west of the Āñjanēya temple.

Kannada language and characters.

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕಾಳನಹುಂಡಿ ಅಂಜನೇಯದೇವಸ್ಥಾನಕ್ಕೆ
ವಾಯವ್ಯದಿಕ್ಕಿನ ಬಂಡೆಯಮೇಲೆ.

1. ಂ ಯಶ್ವರ ಸಂವತ್ಸರದ ಕಾರ್ತಿಕ ಶು ೧ ಲೂ ಮಲೆಪ್ಪವೊಡೆಯ
2. ಂ ರೂ ನಂಜಯ್ಯ ಒಡೆಯರ ಮಕ್ಕಳು ಲಿಂಗಂಜವೊಡೆಯರಿಗೆ ಕೊಟ್ಟು
3. ಂ ರಗುತ್ತಿಗೆ ಕೊಳೆಗನಪುರಕ್ಕೆ ಗ ೧೩ " ಸೋಮಸಮುದ್ರದ್ದೆ ಗ ೩ ಉಭಯಂತೆ
4. ಪುವುದು ಗ ೧೬ಂ ಬಣಾಕಲರಿಗೆ ಯಲ್ಲ ನುಂಕಗಣಾಚಾರ ಯಲ್ಲ ನಾನಮಾನ್ಯ ಪೂ
5. ವರಮರಿಯಾದಿ ಕಟಿಯನರನೂ ನಂಜಗದಗೆ ಕೊಡುತೆ ಉ ಅಕಟ್ಟಿಯಲು
6. ಂ ಕಬುಕಾರಗೆಣನು ಯೇನನಾದರೂ ಬಿತ್ತಿಕೊಂಬಿರಿ ಒಳವಾಪು
7. ಹೊಳವಾಪು ಪುರದೊಳಗಯೆಂದು ಮಾಲ್ಲನೂರ ಸೋ
8. ಮರಸನ ಬರಹ || ನಂಜಯದೇವರು

Transliteration.

1. °Yiṣvara-samvatsarada Kārttika śu 1 lū Maleppavodeya-
2. °rū Nanjayya-oḍeyara makkaḷu Liṅgaṇṇa-oḍeyarige koṭṭa pu-
3. °ra-guttige Koḷeganapurakke ga 13 || Sōma-samudra gadde ga 3 ubhayam
te-
4. ruvudu ga 16 khaṇa kaṭṭharige yilla sunka gaṇâchâra yilla stâna mānya
pû-
5. rva mariyâdi kaṭeya nīranû nimma gadege koḍutêû â-kaṭṭeyalu
6. ° kabu kâragēṇasu yēnanâdarû bittikombiri oḷavâru
7. hoṣavâru puradoḷagu yendu Māllanûra Sô-
8. marasana baraha || Nanjayadēvaru.

Note.

This records the gift of the village Koḷeganapura and some lands in Sōmasamudra with an annual payment of a quit-rent of 16 gadyāṇas, made by Maleppa Voḍeyar to Liṅgaṇṇa Oḍeyar, son of Nañjayya Oḍeyar. He was to be exempted from the payment of certain taxes *khaṇa* (threshing-floor tax), *kaṭṭharige* (granary tax), customs dues, and *gaṇâchâra*. The donee was to enjoy *sthâna-mānya* and was to

be permitted the use of water from a *katte* (embankment) for irrigation, and grow sugar-cane and *kāra genasu* (sweet potato of the rainy season). The donee was also to receive all tolls on imports, exports and *puradolagu* (?).

The grant was written by Sômarasa of Mallanûr. The signature of the donor is given as Nañjayadêvaru. The date of the grant is the 1st lunar day of the bright half of Kârtika in the year Îsvara. The letters appear to belong to the 17th century and the date may correspond to October 8, 1637 A. D. Nothing is known about this Maleppa Voḍeyar.

47

On a slab set up near the kitchen of Karivarada Veṅkaṭaramaṇasvâmi temple on the Mudibetta hill near the village Gâlipura in the hobli of Haradanahalli.

Size 4' × 1' — 6"

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಗಾಳಿಪುರಕ್ಕೆ ಸೇರಿದ ಮುದಿಬೆಟ್ಟದ ಮೇಲೆ
ಕರಿವರದ ವೆಂಕಟರಮಣಸ್ವಾಮಿಯ ದೇವಸ್ಥಾನದ ಅಡಿಗೆ ಮನೆಗೆ ಒರಗಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4'×1'—6"

- | | |
|---------------------|-----------------------|
| 1. ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜ | 5. ಸಂದ ವೈಯಸಂ |
| 2. ಯಾಭ್ಯುದಯ ಶಾ | 6. ಮಾಗ ಬ ೧೪ ಲು |
| 3. ಲವಾಹನ ಸಕ | 7 ಅ [೦ ಕೊಟಾರದ ?] ಹಿರಿ |
| 4. ವರುಷ ೧೬೮೮ | 8 ಚೆನ್ನರಾಜ |

Note.

This inscription gives the name Hiri Chennarâja (chief) of Arikothâra and the date S' 1688 Vyaya sam. Mâgha ba 14 equivalent to February 27, 1767 A.D. and no other information. Apparently, it records the construction of either the kitchen near which it is set up or the compound wall of the Venkaṭaramaṇa temple by the above chief. Arikothâra was the old name of the present town called Châmarâja-nagar.

48

On a viragal near a temple in the deserted village Bommanahalli in the hobli of Haradanahalli.

Size 6' × 4'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಬೇಚರಾಕ್ ಬೊಮ್ಮನಹಳ್ಳಿ ಗ್ರಾಮದ
ದೇವಸ್ಥಾನದ ಸಮೀಪದಲ್ಲಿರುವ ವಿರಗಲ್ಲು

ಪ್ರಮಾಣ 6'×4'

1. ಸರ್ವಧಾ [೦] ಸಂವತ್ಸರ ಕಾರ್ತಿಕ ಸು ೧ ಶನಿವಾರ
2. ಸೋಣಿಯನಾರಾಕರು ತಂನವಗೆ ಬಿಡುವಿಗೆ ಹೊದಿಸಿದ
3. ವಿರಗಲು

Note.

This is a vīragal recording the death of a warrior named Bayiru, son of Sonṇeya-nāyaka in Śaṭināḍ and the setting up of the vīragal by the father of the deceased. The date is given as Sarvadhāri sam. Kārtika śu 1. The characters seem to be of the 17th century, and the date may be regarded as equivalent to A.D. 1648.

49

In the village Basavāpura in the same hobli of Haradanahalli, on a vīragal set up near the road in a wet land.

Size 5' × 4'

Old Kannada characters and language.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಬಸವಾಪುರಕ್ಕೆ ಉತ್ತರ ರಸ್ತೆ ಪಕ್ಕದಲ್ಲಿ
ವೆಂಕಟಯ್ಯನ ಛತ್ರದ ಅಯ್ಯಂಗಾರ್ಯರ ಗದ್ದೆಯಲ್ಲಿ ನಟ್ಟಿರುವ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 5'×4'

ಪೂರ್ವದ ಹಳಗನ್ನಡಕ್ಕರ.

1. ಸ್ವಸ್ತಿ ಸತ್ಯವಾಕ್ಯ ಕೊಡುಣಿವರ್ಮ ಧರ್ಮಮಹಾರಾಜಾಧಿರಾಜ
2. ಕೊವಳಾಲಪುರವರೇಶ್ವರ ನಂದಗಿರಿನಾಥ ಶ್ರೀಮತ್ಪರ್ಮಾನಡಿ
3. ಗಳಾ ತಮ್ಮಂ ಬೂತರಸ ತಮ್ಮ ಕುದಿರೂರೊಳ್ಳವಿ ಬವರದೊಳ್ಳೆ
4. ಚ್ಚುಜುಬಿನತ್ತೊ ಅವರ ಮಾಮ ತಿಮ್ಮಮೆದೆಯ ಮಾದವಾದಿಯ ಬಾಳ್ಗಲ್ಲು ಕೊಟ್ಟೊ

ಅಡ್ಡ ಪಟ್ಟಿ.

5. ಮಚ್ಚೆ
6. ಜಿಪರ
7. ರಸ
8. ಬಾಣ
9. ಗಾವುಣ್ಣ
10. ಬಾಳ್ಗಲ್ಲು
11. ಮರಿಯಾ
12. ದಿಯೊ
13. ಳೆ ಸ
14. ಲ್ವುದು ಇದ ಅವನೊರ್ವನು ಮೋಹದೊಳು ಅಳುಹಿ
15. ವಾರಣಾಶಿಯನಚಿದ ಪಾಸದೊಳು
16.

Transliteration.

1. svasti Satya-vākya Koṅguṇi-varmma dharmma-mahā-rājādhirāja
2. Kovalāla-pura-varēśvara Nandagirinātha śrīmat Permmānadi-
3. gaḷā tammam Būtarasa tamna Kudirūroḷ Kavi . . . bavaradoḷ ke

4. chch urubi satto avara mâma Timpamedeya
Mâdavâdiya bālgalchu kottô.
On a band of the above viragal.
5. machcha.
6. ripara-
7. rasa
8. Bāṇa-
9. gāvunḍa
10. bālgalchu-
11. mariyâ-
12. diyo-
13. le sa-
14. lvudu ida âvan orvvanu mōhadolu alupi . .
15. Vāraṇāsiyan alida pāpadolu.
16.

Translation.

Be it well. Bûtarasa, younger brother of Satyavākya Kogaṇivarma dharmamahā-rājādhirāja, lord of the excellent city of Nandagiri, the illustrious Permānadi died in his Kudirûr after displaying his valour (kechchurubi). His uncle (mâma) Timpamedeya gave away Mâdavâdi as *bālgalchu* (lit. washing the sword) or a grant for heroism. Bāṇagāmunḍa, destroyer of those who feel envious (is the donee?). (The land is) granted according to the rule of *bālgalchu*. He who out of greed seizes this will incur the sin of destroying Benares.

The exact meaning of the inscription cannot be made out especially as some letters are lost in line 3. It is difficult to say whether Bāṇagāvunda is the donor and the uncle of the hero. Similarly Timpamedeya might mean belonging to the division Timpamede.

Note.

This is a viragal of the time of the Ganga kings and illustrates how kings rewarded warriors who fought for them and died in battle. Their relatives were presented with grants of land. Such grants are known as *raktakoḍage*, *nettarugoḍage*, *bālgalchu*, *sivane*, etc., in the inscriptions.

No date is given in the grant. The characters seem to belong to the end of the 9th century and beginning of the 10th century. Some letters are worn out in line 3. The Gaṅga king is merely given the usual titles and is called Permānadi. It is difficult to determine who he was. His younger brother Bûtarasa is stated to have died in battle. We have a Gaṅga prince of the name in 870 A. D. (E. C. III Nanjangud 75), younger brother of the king Satyavākya II. Mr. Rice says that Bûtarasa must have died before his elder brother the king, as Eregaṅga, his son,

At the village Dollipura in the hobli of Chandakavâdi, in a dry land to the west.

Kannada language and characters.

ಪ್ರಮಾಣ 5'×4'.

- ## ಹಿಂಭಾಗ

20. ಚವಾದಿಯ ಅರ್ಲಾಳ ಗವುಡ ನಗರಲ ಕೊಡಿಯಾಂಡೆ |
21. ಹೆಂಡರಕನಹಳ್ಳಿಯ ಬಕ್ಕ ಗವುಡ ಹುಟಕೋಟಿಯ ಮ
22. ರದೆಗವುಡ ರಾಘವಗವುಡ ಅಬ್ಬಹಳಿಯ ಮಾದಿಗವುಡ
23. ಎಹಗನಹಳ್ಳಿಯ ಮೋಟಗವುಡನೊಳಗಾ [ದ] ಸಮಸ್ತ ಪ್ರಭು ಗ
24. ವುಡುಗಲ್ಲೊಡಿ ಸ್ವಸ್ತಿ ಶ್ರೀ ಸಕವರುಷಂ ೧೨೧೨ನೆಯ ವಿರೋ

25. ಧಿ ಸಂವತ್ಸರದ ಅಪಾದ ಸು ೧೧ ಬ್ರ | ಅನುರಾಧ ನಕ್ಷ
26. ತ್ರದಲು | ಶ್ರೀ ರಂಗದ ಶ್ರೀ ರಂಗನಾಥನ ಪ್ರೊಹಿತ ಕೂ
27. ರತ್ತು ಶ್ರೀ ವೇದವ್ಯಾಸ ಚತುರಿಗ ಪೆಂಪದ ಪೆರುಮಾಳಾದ ಪೆರಿಯ
28. ಧಟ್ಟಾರಕರಿಗೆಂದುಯೆಣ್ಣೆ ನಾಡ ಗುಡ್ಡ ವಾಡಿಯನು ಚತುಸ್ವೀಮಂ
29. ತ ದೊಳಗಾಗಿ ಸರ್ವ್ವ ಮಾನ್ಯವಾಗಿ ಧಾರಾಪೂರ್ವ್ವಕವಾಗಿ ಈ ಧರೆ ಚ
30. ಂದ್ರಾಕ್ಷ್ಯ ತಾರಾಂ ಬರ ರುಣ್ಣನಕ

Transliteration.

(Front side)

1. śrī-guruvē saraṇu śrī ariyē saraṇu || svasti samasta-bhuvanâśrayam
sakaḷa-vibu-
2. dha-jana-saṁsthûyamâna-guṇa-gaṇâśrayam śrī-prithvīvallabham mahâ
rājâdhirâja pa-
3. ramēsvaram Dvârâvatī-puravarâdhî-svaram Yādava-kuḷāmbara-dyumaṇi
samyaktva-
4. chûdāmaṇi malerâjarâja malparoluganda gaṇḍabhêruṇḍa kadanapra-
5. chaṇḍan êkāṅgavīraṇ asahāya [sûra] sanivârasiddhî giridurggamalla
chaladankarâ-
6. ma saṅgrāmabhīma vairībha-kaṇṭhīrava Magara-rājya-nirumūla Chōḷa-
rājya-pratishṭhâ-
7. chāryyaṇu Pāṇḍya-rājya saṁuddharāṇa nissanka-pratāpa Chakravartti
Hoysaḷa bu-
8. jabaḷa śrī-Vīra-Nārasimhaya-dēvarasaru śrīmad rā (ḷa) jadhāni Dōra-
saṁudrāda neleviḍino-
9. lu sukha-saṅkhathâ-vinôdadiṁ prithvī-rājyaṁ gaiyyuttirddālli || svasti
samasta-jagad-vinama -
10. ti-vīryyaṇu Bhûdēvi-labdhā-vara-prasādaruṁ Mēghavâhana-prasāda-
janita-jīvanaru
11. Balabhadradēvara putraruṁ Vyāḷi-dhvaja-virâjamâna-râjahamsaruṁ
embhata-nālku-lakḷkha-
12. yōni-mukhajivakkâdararuṁ ellâ-sameyakku ttavarumaneyeniparuṁ
samasta-dha-
13. rma-pratipālakarū āśrita-jana-Kalpavriksharuṁ dēva-dvija-kshatriya-
rgge ta-
14. le-bāgutta besageydu naḍava sajjana-makkaḷuṁ śrīmatu pratāpa-chakra-
vartti
15. Hoysaḷa śrī-vīra-Nārasimhaya-dēvara divya-śrī-pāda-padmarâdhaka-
16. ru? yishṭaru! Māranâḍada Kārenâḍa
17.
18.
19.

Back side.

20. chavâdiya Allâlagavuda Nagarala Kodiyânde
21. Handarakanahallîya Chikkagavuda Hatala-kôṭeya Ma-
22. rabegavuda Râghavagavuda Tibbihallîya Mâdigavuda
23. Eraganahallîya Môtâ gavudanolaḡa [da] samasta-prabhuga-
24. vudugaḡa kûḡi svasti śrî Saka-varuṣam 1212 neya virô-
25. dhi-samvatsarada Âṣhâḡa su 11 Bri " Anurâdha-naksha-
26. tradalu † Śrîrangada Śrîranganâthana prôhita Kû-
27. rattu śrî Vedabyâsa-chaturiga-peranda-perumâlâḡa Periya-
28. bhattâarakarigendu Yennenâḡa Guḡḡavâḡiyanu chatuṣ-sîmân-
29. ta-dolaḡâḡi sarvvamânyavâḡi dhârâ-pûrvva-kavâḡi yî dhare-cha-
30. ndrârkkâ-târâṃbarar-uḡḡanaka.

Translation.

The holy guru alone is (my) refuge. Śrî Hari alone is (my) shelter. Be it well. While the emperor Hoysala bhuja-bala Vîra Nârasimhyadêvarasa, the refuge of the whole universe, possessed of the assemblage of the qualities praised by all the learned men, favourite of the goddess of fortune and earth, king of kings, Paramêśvara, lord of the excellent city of Dvârâvati, a sun to the firmament, that is, the Yâdava family, crest-jewel of righteousness, king over the Male chiefs, lord of the Malepas, *gaṇḡabhêruṇḡa*, terrible in war, sole hero, unassisted warrior, *Śanivârasiddhi*, *giridurḡamalla*, a Râma in moving battle, Bhîma in battle, a lion to the elephants the enemies, uprooter of the Magara kingdom, establisher of the Chôḡa kingdom, reviver of the Pândya kingdom, was ruling the earth from his capital Dôrasamudra in peace and happiness.

Be it well. Possessors of prowess respected by the whole universe, obtainers of boons from the goddess of Earth and of their livelihood by the favour of Indra (Mêghavâha), sons of Balabhadradêvar, swans shining with Vyâḡi-dhvaja flag (?), respectors of the eighty-four lakhs of living beings, abodes of all religions, protectors of all acts of charity, wishing-trees to those who resort to them, righteous men who give their own lives for the gods, Brahmans and Kshatriyas, worshippers of the holy lotus feet of the illustrious pratâpa-chakravarti Hoysala-śrî-vîra Nârasimhyadêvar,of Mâranâḡ and Kârenâḡ.....

Nagarala Kodiyânde (son ?) of Allâlagauḡa of [Am] chavâḡi, Chikkagauḡa of Handarakanahallî, Marabegauḡa of Hatalakôṭe, Râghavagauḡa, Mâdigauḡa of Tibbihallî, Môtâgauḡa of Eraganahallî and other *prabhu-gauḡus* having assembled:—Be it well. On Thursday with the constellation Anûrâdha, being the 11th lunar day of the bright half of Âṣhâḡa in the year Virôḡhi, Śaka year 1212, gave away the village Guḡḡavâḡi in Yennenâḡ with all the rights within its four boundaries as sarvvamânya with pouring of water, to last as long as the earth, moon and sun

endure, to Periyabhaṭṭārakar, the priest (*purōhita*) of the god Śrīraṅganātha in Śrīraṅga and Kûrattu Śrī Vēdavyāsa-chaturiga-piranda-Perumāl (holy person, son of Vēdavyāsa, chaturiga? called also Kûrattu).

Note.

This inscription is of some interest as it records the gift of a village Guḍḍavāḍi to the master of ceremonies (*purōhita*) in the famous Viṣṇu temple of Ranganātha in the island of Śrīraṅgam in the Trichinopoly district. The gift was made by various prabhu-gaudus of the country. Various epithets in their praise are given. The date given corresponds to Thursday, 30th June 1289 A.D., a day with Anûrādhā constellation (taking Ś 1211 Virōdhi as the year meant). It falls within the reign of Narasimha III. The donee was Periyabhaṭṭāraka, son of Vēdavyāsa, surnamed Kûrattu. Kûrattālvān was a devotee of the famous Vaishṇava reformer Rāmānujāchārya. He is said to have allowed himself to be blinded by a bigoted Chōḷa king to save his guru from unjust punishment. The dance is said to be a descendant of his. What *chaturiga* means we do not know. Does it mean fourth of that name?

51

In the deserted village Hongalavāḍi, in the Chhandakavāḍi hobli, on a slab standing in a shrine called Śāsanada Māri guḍi.

Size 6' — 6" × 3'

Kannada language and characters.

ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಬೇಚರಾಕ್ ಹೊಂಗಲವಾಡಿ ಶಾಸನದ ಮಾರಿ ಗುಡಿಯಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6'—6"×3.

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜಯಾಧ್ಯುದಯ
2. ಶಾಲಿವಾಹನ ಸಕ ವರುಷಂ ೧೪೪೦ನೆಯ
3. ಬಹುಧಾನ್ಯ ಸಂವತ್ಸರದ ಜ್ಯೇಷ್ಠ ಬಿಂಜಾ ಸ್ವ
4. ಸ್ತಿ ಶ್ರೀ ಮನ್ಮಹಾಮಂಡಲೇಶ್ವರ ಸಾಳುವ
5. ಗೋವಿಂದ ರಾಜಗೃಹ ಕಾರ್ಯಕ ಕರ್ತರಾದ ತಿಂ
6. ಮ ನಾಯಕನವರೂ ನವಿಲೂರರಾಳುತ್ತ
7.
8. ಮಂಟಪಕೆ
9. ಸುಂಕ
10. ಹೊರವಾರು
11. ಹೆರಾ ವಾಧರ್ಪ
12. ಸುವರ್ಣಾದಾಯಗ ೩೩ ಅಕ್ಷರದಲು ಮೂವತ್ತಮು

16. ಮಾನ್ಯ ಪೂರ್ವ
17. ಗೊ ಉ ಬ್ರಾಹ್ಮರ ಕೊಂದ ಪಾಪದಲ ಹೋಕರು ಯಂದು ಕೊಟ್ಟ ಸಿರಾ
18. ಸಾಸನ ಮಂಗರ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. śvasti śri vijayâbhyudaya
2. Śālivāhana saka varusham 1440 neya
3. Bahudhānya-samvatsarada Jyêshṭha ba 10 lû sva
4. sti śrīman-mahā-maṇḍalêśvara Sāluva
5. Gôvindarajâgaḷa kâryake kartarâda Tim-
6. manâyakanaavarû Navilûral âlutta
7.
8. manṭapake
9. sunka
10. horavâru
11. harâ vâ dharma
12. suvarṇâdâya ga 33 aksharadalu mûvatta mu
- 13-15
16. mānya pûrva
17. gôû-Brâmhara konda pâpadali hôharu yandu koṭṭa silâ-
18. sāsana mangala mahâ śrī śrī śrī

Note.

The huge slab on which this is engraved is housed in a small shrine and worshipped occasionally. It is called Śāsanada Mâri and is situated in the midst of a thick forest belonging to the Châmarâjanagar Taluk. Remains of broken pottery, bricks, etc., in the vicinity indicate that once on the site stood a big village. It is believed that when there is drought in the neighbourhood people go to this stone slab and worship it and then there will be heavy rain. The slab is thus covered with a thick coating of oil, clarified butter and occasionally with boiled rice by the devotees. It was with very great difficulty that the slab was washed clean and even then it was not possible to take a good estampage of the inscription engraved thereon or copy it fully.

The inscription records the gift of some village of the annual rental value of 33 gold gadyâṇas with all the rights of possession and free of tax for the maintenance of some manṭapa. The gift is said to have been made by Timmanâyaka ruling at Navilûr, agent for the mahāmaṇḍalêśvara Sāluva Gôvindarâja, on the 10th lunar day of the dark half of Jyêshṭha in Ś 1440 Bahudhānya corresponding to June 3, 1518 A. D. Sāluva Gôvindarâja was a governor of the southern portion of the Mysore District under the Vijayanagar king Krishṇarâya (see E. C. IV Chamarajanagar 37).

of 1517 A. D., 99 of 1523 A. D., 111 of 1523 ? T.-Narsipur 42 of 1521 A. D., 73 of 1519 A. D. Nanjangud 195 of 1513). Timmananâyaka is referred to in Chamarajanagar 111 of 1523 as agent for Sâluva Gôvindarâja. In T.-Narsipur 42 Sâluva Gôvindarâja is called *Śirah-pradhâna* of Krishnarâya. He was the younger brother of Mahâpradhâna Sâluva Timmarasa Vodeyar (Nanjangud-195) known in stories as Appâji. There is also a mahâpradhâna Timmanâna Danṇâyaka referred to in inscriptions at Mēlukōṭe, Seringapatam Taluk 86 of Ś 1393, 89 of Ś 1330 but he is evidently different from the Timmanâyaka of the present record.

52

In the forest village Bânagavâḍi in the hobli of Chandakavâḍi, on a slab standing in front of the Mâriguḍi.

Size 6' × 2' -- 6"

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಪಾರೆನ್ನ್ ಗ್ರಾಮ ದಾನಗವಾಡಿಯ
ಮಾರಿ ಗುಡಿಯ ಮುಂದೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6'×2'—6"

ಮುಂಭಾಗ

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜಯಾದ್ವೈ
2. ದೇಯ ಸಾಲವಾಹನ ಪಕ ವರುಷ
3. ಗಳಗನೆಯ ಸಂದ ವರ್ತಮಾನಕೆ ಸಂ
4. ದ ರುದಿರೋದ್ಗಾರಿ ಸಂವತ್ಸರದ ಶ್ರಾವಣ ಬ
5. ೧೦ ಲು ಶ್ರೀ ಮನ್ಮಹಾರಾಜಾಧಿರಾಜ ಸದಾ
6. ಶಿವರಾಯ ಮಹಾರಾಯರು ಪ್ರಿಥ್ವಿಯ ರಾಜ್ಯಂಗೆ
7. ಯವುತ್ತು ಯಿರುವಲ್ಲಿ ಮಂನು ರಾಧೀಶ್ವರ ಮಹೇ ಹೊ
8. ಕೃಕ ಕಾಯಿವ ಮಾಹಾಂತರ ಮಲ್ಲ ಬಸವ ಸಂಕರ
9. ವಂಕಿ ನಾರಾಯಣ ಕೊಕುಳ ಗಂಟು ದುಟ್ಟುರ ಕಂನಡಿ ಕಾ
10. ಂಕಿ ಮಾಡುವ ರಾಯರಾವುತ್ರರ ಗಂಡ ಕೊ
11. ಉತ್ತರ ಮಾಯಪ್ಪನಾಯ್ಕರ ಮಕ್ಕಳು ತಿಮ್ಮಪ್ಪನಾಯಕರು
12. ಪುಂಮತ್ತುರ ಉಪ್ಪರಿಕೆಯ ಮುಟದ ಸಿಹ್ಯಾಸನಾಗ್ಯಗಂಟು
13. ರಾದ ಮಹಾಮಹತ್ತಿ ನೊಳಗಾದ ಮಾದೇವರಿಗೆ ಕೊಟ್ಟ ದಾನಸಾಧನ
14. ದ ಕ್ರಮ ವೆಂತೆಂದರೆ ನಂಮ ನಾಯ್ಕನಕ್ಕೆ ಸಲುವಪಳಿಯದ
15. ಸ್ಥಳದೊಳಗಣ ಬಾಣಗವಾಡಿಯೆಂಬ ಗ್ರಾಮವನು ನಿಮಗೆ
16. ಅರ್ಥೋದಯ ಪುಂಜ್ಯಕಾಲದಲ್ಲ ನಂಮ ತಂದೆ ತಾಯಿ
17. ಗಳಿಗೆ ತ್ರಿಸಂಧ್ಯಾಕಾಲದಲ್ಲ ಪುಂಜ್ಯವಾಗದೇಕೆಂದು
18. ನಿಮಗೆ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟಿವಾಗಿ ಈ ಗ್ರಾಮಕ್ಕೆ
19. ಸಲುವ ಚತುಃ ಸೀಮೆಯ ವೊಳಗಾದ ಕೆಳ ಗಡ್ಡೆ ಬೆಡ್ಡೆಲು
20. ತೋಟ ತುಡಿಕೆ ಅಣಿ ಅಚ್ಚುಕಟ್ಟು ಕಳ ಕೊಠಾರ ಕಾಡಾ
21. ರಂಧ ನೀರಾರಂಧ ಕಿಣ್ಣುಕುಳ ಸುವರ್ನಾದಾಯ ಸುಂ

ಹಿಂಭಾಗ :

22. ಕಥತ್ತಾದಾಯ ನೀರ
23. . . ಜಲ ಪಾಶಾಣ ಅಕ್ಷೀ
24. ಣಿಯಾಗಾಮಿಸಿದ್ಧ ಸಾಧ್ಯಂಗ
25. ಕೆಂಬ ಯೇನುಂಟಾದ ಸರ್ವ
26. ಸಾಮ್ಯವನೂ ಸರ್ವ ಮಾನ್ಯವಾಗಿ
27. ಆಗುಮಾಡಿ ಅನುಭವಿಸಿಕೊಂಡು
28. ನಮಗೆ ಪುಂಜ್ಯವಾಗಲಿಯೆಂದು ಹ
29. ರಸಿ ಶಿವಾರ್ಚನೆಯನು ಮಾಡಿಕೊಂಡು
30. ಸುಖದಲ್ಲ ಯಿರುವರಿಯೆಂದು ಕೊಟ್ಟ
31. ದಾನ ಸಾಧನನಾ || ಯಿದಕೆ ಅವನಾನೊಬ್ಬ ತ
32. ಪ್ಪಿಡಿ ಸ [ಪ] ಹರಿಸಿದರೆ ತಮ ತಂದೆ ತಾಯಿಗಳ ವಾರ
33. ಣಾಸಿಯಲ ಕೊಂದ ಪಾಪಕೆ ಹೋಹರು ಗೋವ
34. ಬ್ರಾಹ್ಮರ ಕೊಂದಪಾಪಕೆ ಹೋಗುವರು ಗಂಗೆಯ
35. ತಡಿಯಲ ಕಪಿಲೆಯ ಕೊಂದ ಪಾಪಕೆ ಹೋಹರು
36. ಯಿ ಧರ್ಮವನು ತಪ್ಪದೆ ನಡಿಸುವಂತಾವರು
37. ಗಳಿಗೆ ಸಹಸ್ರ ಅಶ್ವಮೇಧಂಗೆಯ್ದ ಪುಂಜ್ಯ ವಹು
38. ದು ದಾನ ಮಾನ್ಯಪೂರ್ವಧಾರೆ ಮಾಡಿ [ದೆ] ಯೆಂದು
39. ಸಾಧನ | ಸ್ವದತ್ತಾದ್ವಿಗು
40. ಣಂ ಪುಂಜ್ಯಂ ಪರದತ್ತಾನು ಪಾಲನಂ ಪರದತ್ತಾ ಪ
41. ಹಾರೇಣ ಶ್ವದತ್ತಂ ನಿಷ್ಕಲಂ ಧವೇತ್ "

Transliteration.

1. svasti śrī vijeyādbhu-
2. deya Sālivāhana-shaka-varusha
3. 1485 ne sanda varttamānake san-
4. da Rudirōdgāri-sampvatsarada Śrāvāṇa ba
5. 10 lu śrīman mahārājādhirāja Sadā-
6. śivarāya-mahārāyaru prithviya rājyaṁ-ge-
7. yivutta yiruvalli Mamnu [Ku] lādhiśvara mareho-
8. kkara-kāyiva māṇāntara-malla Basava-Sankara
9. Vanki-Nārāyaṇa hokuḷa-gaṇṭu duṭṭura-kannaḍi kâ-
10. nti-māḍuva rāyarāvuttara-gaṇḍa Ko-
11. uttura Mâyappa-nāyaka makkaḷu Timmappa-nāyakaru
12. Vummattura Upparikeya-maṭada sihvâsanâ-graṇya-
13. rāda mahâ-mahattinolaḡāda Mâdêvarige koṭṭa dâna-sâdhana-
14. da krama-ventendare nannma nāykatanakke saluva Ghaḷeyada
15. sthalaḍolaḡaṇa Bāṇagavāḍi yemba grānavanu nimage

16. Ardhôdaya-punya-kāladalli namma tande-tāyi-
17. galige tri-sandhyā-kāladallu puṇyavāga-bēkendu
18. nimage dhārā-pūrvakavāgi koṭṭevāgi ī-grāmakke
19. saluva chatuḥ-sīmeya voḷagāda kere gadde beddalu
20. tōṭa tuḍike aṇe achchukattu kaḷa koṭṭhāra kāḍā-
21. rambha nirārambha kiṛukūḷa suvarṇā-dāya suṇ-

back.

22. ka bhattādaya nīra-
23. . . . jala pāsāṇa akṣhī-
24. ṇi yagāmi siddha sādhyam-ga-
25. ḷemba yēnuṇṭāda sarva-
26. sāmnyavanū sarvamānyavagi
27. āgumāḍi anubhavisikoṇḍu
28. namage puṇṇyavāgali yendu ha-
29. rasi Śivārchaneyanu māḍikoṇḍu
30. sukhadalli yiruvāri yendu koṭṭa
31. dāna-sādha (na) nā || yidake āvanān obba ta-
32. ppiḍisa [pa] harisidare tamīna tande-tāyigāḷa Vāra-
33. nāsiyali konda pāpake hōharu gōva
34. Brāmhara konda pāpake hōguvaru Gangeya
35. taḍiyali kapileya konda pāpake hōharu
36. yi dharmavanu tappade naḍasuvantāvaru-
37. galige sahasra-Aśvamēdham-gaida puṇyavahu-
38. du dāna-mānya-pūrva dhāre-māḍiyendu
39. sādhana (sva-dattā dvigu-
40. ṇam puṇṇyam para-dattānu-pālanam para-dattāpa-
41. hārēṇa sva-dattam nishphalam bhavēt ||

Translation.

Be it well. On the 10th lunar day of the dark half of Śrāvaṇa of the year Rudhirōdgāri, 1485 years having elapsed in the Śālivāhana era, while the king of kings, Sadāsiva-mahārāya was ruling the earth :—

Timmappa Nāyaka, son of Kovuttūr Māyappa Nāyaka, chief of the Mannulas (Mannulādhīśvara), protector of those who take refuge under him, punisher of those who fight with him, a Śaṅkara to Bull (Paśavaśaṅkara), Vanki-Nārāyaṇa, a knot at the navel (*hokūlaganṭu*), a mirror to the wicked, punisher of the kings and warriors who transgress laws of the virtue (*kānti-māḍuva*) gave the following charter

to Mādêvar, chief of the throne of Upparikeya-Maṭa in Ummattûr and belonging to the *mahāmahattu* :—

As we have given you with the pouring of water the village Bâṇagavâḍi in Ghaleya-sthala belonging to our office of nâyaka, on the holy occasion of Ardhôdaya, in order that merit might accrue to our parents in the three *sandhyâs* (junctions of time, morning, midday and evening), you may take possession of and enjoy all the rights including all tanks, rice fields, dry lands, gardens, *tuḍike* (kitchen gardens?), *kaḷa* (threshing floor), *koṭāra* (granary), *kāḍāramba* (lands cultivated by natural supply of water like rain), *nirāramba* (lands cultivated with the help of artificial irrigation) *kirukuḷa* (tolls on minor articles), *suvarṇādāya* (income in gold), *sunka* (customs duties), *bhattādāya* (income in paddy),.....water streams, rock, imperishables, future income, present resources and possibilities within the four boundaries of this village and bless us that merit might accrue to us and conducting the worship of Śiva you may remain happy. Thus is the charter given :—

He who violates this and confiscates will be guilty of the the sin of killing his parents in Vāraṇāsi. He will incur the sin of killing cattle and Brahmans. He will incur the sin of killing tawny cows on the banks of the Ganges. To those who carry on this charity without fail will come the merit of doing thousand horse-sacrifices Given with pouring of water as a gift and *mānya* (endowment to be respected by all).

Protecting another's charity is twice as meritorious as making a gift oneself. By confiscating another's gift, even one's own gift is rendered fruitless.

Note.

This inscription registers the grant of the village Bâṇagavâḍi by a chief named Timmappa Nâyaka of Kovuttûr (same as Coimbatore) to Mādêvar, head of a Vīraśaiva matt named Upparigeya-maṭha in the village Ummattûr (in the same taluk of Châmarâjanagar) during the reign of Sadāśivarâya, king of Vijayanagar. It is dated Ś 1485 Rudhirôdgâri sam. Śrāv. ba. 10 corresponding to August 13, 1563 A.D. It is further stated that the gift was made at the time of Ardhôdaya-punyākāla (line 16). Such a conjunction occurred on January 24, 1563, the new-moon day of Pushya with Śravaṇa nakshatra and Sunday, etc. The inscription itself was set up after nearly six months from the time the gift was made.

The titles of the chief are very peculiar.

Ardhodaya occurs according to Nirṇayāmṛita: amārkapāta Śravaṇair yuktā chēn Māgha-Paushayôḥ Ardhodayas sa vijñēyah kôṭi-sūrya-grahais samah; during the conjunction of New Moon day, Sunday, Vyatipāta yôga, Śravaṇa constellation in the months of Pushya and Māgha and is considered very sacred. According to Nirṇayasindhu, Ardhodaya can only occur in the month of Māgha.

53

On a slab lying near the Mâri temple in the same village Bāṇagavāḍi in the same hobli of Chandakavāḍi.

Size 4' × 2'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಪಾರೆಸ್ತ್ ವಿಲೇಜ್ ಬಾನಗವಾಡಿಯ ಮಾರಿ ಗುಡಿಯ
ಶಾನನದ ಪಕ್ಕದಲ್ಲಿರುವುದು.

1 ಕಾಸಿಧರ್ಮ

2 ದೇಗುಲ

Note.

This short inscription consists only of two lines Kāsi-dharmada-grāma, meaning the village given away for the charities of Kāsi. Apparently the income of the village was given away for some acts of charity at Benares. The characters seem to be of the 17th century.

It is interesting to note in this connection that Kaṇṭhīraṇa Narasaraḥa Vadeyar I of Mysore granted for feeding 100 Brahmans daily at Benares during some months and for certain services in the Viśvēśvara temple in the same holy place the income of Honganūr-sthala including the villages Honganūr, Rēchamballi, Jōtigauḍana-sthala, Timmegavudānapālya, Bellavatta, etc. (Chamarajanagar 42 of 1650 A.D.). It is probable that Honganur being not far off, the village in which the present inscription is set up might have been also included in the list of the villages granted by the Mysore king. If so the record belongs to his reign 1638-1659 A. D.

54

On a vīragal in the deserted village Tonṇūr-kōṭe near the village Aṭṭugūlipura in the hobli of Chandakavāḍi.

Size 6' × 4'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಬೇಚರಾಕ್ ತೊಣ್ಣೂರು ಕೋಟೆಯಲ್ಲಿರುವ
ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 6' × 4'

೧ನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.—

- 1 ಜಯ ಸಂವತ್ಸರದ ಶ್ರಾವಣ ಬಿ ೧೦ ದಲು ತೊಂಡನೂರ ದೇವರ ಮಾ
- 2 ದಿಗುಡನಮಗ ದೇವಣ್ಣ ಮಾರಕವೈಯವರಿಗೆ ಅರಿಕುತಾರದಮ

೨ನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.—

- 1 ಲಗಿಡ್ಡಗಲುಡರಯರವರು ನಿಲಿಸಿದ ವೀರಗಲು

Transliteration.

I Band—

1. Jaya-samvatsarada Śrāvaṇa ba 10 dalu Tonḍanûra Dēvara Mâ-
2. digauḍana maga Dēvaṇṇa Mākavveyavarige Arikutḥârada Ma--

II Band—

1. li Giddagaṇḍarayaravaru nilisida vîragalu.

Note.

This records the setting up of a vîragal by Mali Giddagaṇḍaraya of Arikutḥâra to the memory of Devaṇṇa and (his wife) Mākavve. Devaṇṇa is said to be the son of Dēvara Mâdigauḍa of the village Tonḍanûr (called Tonṇûr). The date is given as Jaya sam. Śrāva. ba 10 and no Śaka year is given. The characters appear to be of the 16th century and the inscription may belong to August 4, 1534, if Ś 1456 Jaya is taken as the year referred to.

55

At the village Attugûlipura in the hobli of Chandakavaḍi on a stone in the field of Chenna Nañjayya,

Size 2' — 6" × 2' — 0"

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಅಟ್ಟುಗೂಳಿಪುರದ ಚನ್ನ
ನಂಜಯ್ಯನ ಹೊಲದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2'—6" × 2'—0".

1. ಒ ದುಮ್ಮುಕ್ಕಿ ಸಂವತ್ಸರದ
2. ಒ ಚೈಯತ್ರ ಸು ೧ ಯೇ ಸೋಮವರ
3. ಒ ಶ್ರೀಮತು ನಜ್ಜನ ಶುದ್ಧ ಶಿವಾಚಾರ
4. ಒ ಸಂಪನ್ನರಾದ ದೇವಾ ಪುತ್ರಿಮಹಾ
5. ಒ ಮಹಾತ್ರಿ ನೋಳಗಾದ ಅನ್ನದಾನಿ ದೇ
6. ಒ ವರ ಸಿಷ್ಯರು ಲಿಂಗಣ ವೊಡೆಯರ
7. ಒ ದೇವರಿಗೆ ಅಟ್ಟುಗುಳಿಯ ಪುರ
8. ಒ ದ ಚೆನ್ನಿಗಯ್ಯನವರ ತಮ್ಮ ನಂಜಯ್ಯ
9. ಒ ಪುಡನವರು ತಮ್ಮ ಸೂತ್ರ ಗುತ್ತಿಯ ಗ್ರಾಮಕ್ಕೆ ಸ
10. ಲುವ ಕಟ್ಟಿನ ಮೂರೆಯ ಹೊಲನ್ನೂ ಅತಿಪಿಪ್ಪಾ
11. ಕೈ ಕೊಟ್ಟ ಕೊಡಗೆ ಯಿಂತಪ್ಪದ ಸಲ್ಲ [ದ] ಉ
12. ಏ ದಂತಹವರು ಗಂಗ ತಡೆಯಲ ಕ
13. ಏಲೆಯ ಕೊಂದ ಪಾಪಕ್ಕೆ ಹೋಗುವರಿ
14. ಯಾದಕ್ಕೆ ತಪ್ಪಿದವರು ಸತ್ತ ಕತ್ತೆಯ
15. ತಿಂದು ತೊರಳಿಯ ನೀರ ಕುಡಿ
16. ದು ಹೋಗುವರು.

Transliteration.

1. ° Durmmuki-samvatsarada-
2. ° Chaiyitra su 1 yî Sô mavara-
3. ° srimatu sajjana-suddha-sivâchâra-
4. ° sampannarâda dēvapṛitvi-mahâ-
5. ° mahâttinolaḡâda Annadâni-dē-
6. ° vara sishyaru Liṅgaṇa-voḡeyara-
7. ° dēvarige Attugūliya-pura-
8. ° da Chemnigayyanavara tamma Saṇṇapaga-
9. vuḡanavaru tamma sūtra-guttiya grâmakke sa-
10. luva kappina-mūleya-holannu atiti-pâlṇa-
11. kke kottā koḡaḡe yintappuda salsa [da] lu-
12. pidantahavaru Gange-taḡiyali ka-
13. pileya konda pâpake hôḡuvari
14. yîḡakke tappidavaru satta katteya
15. tindu toraḡeya nîra kuḡi-
16. du hôḡuvaru.

Note.

This records the gift of some land described as Kappina-mūleya-hola as *koḡige* by Saṇṇapagaḡa, younger brother of Channigayya of Attugūliyapura to a Vîraśaiva priest named Liṅgaṇa-Voḡeya-dēvar, disciple of Annadânidēvar for feeding guests. The land is stated to be situated in the village belonging to the donor as *sūtra-gutti*, i.e., land given away to a priest. The donee is described as possessed of the pure Śivâchâra of righteous people and belonging to the mahâ-mahattu of heaven and earth. A severe imprecation is laid against the violators of the grant.

The date of the record is given as Monday, the 1st lunar day of the month Chaitra in the year Durmukhi. The date is not expressed in terms of any era. The characters seem to be of the 17th century and the inscription may correspond to March 17, A.D. 1656, a Monday (taking S' 1578 Durmukhi as the year intended).

56.

On a stone set up in the dry land of Mahamad Gaus to the north of the village Puṇajûru in the same Chandakavâḡi hôbli.

Size 3' × 3'.

Kannada language and characters.

ಜಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಪುಣಜೂರು ಗ್ರಾಮದ ಉತ್ತರಕ್ಕೆ ಮಹಮದ್
ಗೌಸ್ ನಾಹೇಬರ ಹೊಲದಲ್ಲಿ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 3'.

1. ಶ್ರೀ ಅಣರೇಶ್ವರ ದೇವರು
2. ಸ್ವಸ್ತಿಶ್ರೀಮನ್ನಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ

3. ದೇವರಾಯ ಮಹಾರಾಯರು ಪ್ರಥಿರಾಂಜ್ಯಂಗೈಯ್ಯತ್ತಿರಲು
4. ಮಾತೃದೇವ ದಂಣಾಯ್ಕ ರೈಯರವರು
5. ಯದ್ವಲ್ಲ ಶ್ವಸ್ತಿಶ್ರೀಸಕವರುಷ ೧೩೫೧ನೆಯ ಸಮಯ ಸಂವತ್ಸರದ ಚಯ
6. ತ್ರನುಧ ೧೫ ರಲು ಶ್ರಿ ಯೆಂಣಿನಾಡ ಹರದನಹಳ್ಳಿಯ ದಿಬ್ಬಲಂಗೇಶ್ವರ ಶ್ರೀ
7. ಅಣಲೇಶ್ವರ ದೇವರ ಅಮೃತಪದಿ ನಂದಾದೀವಿಗೆಯ ಧರ್ಮನಡವಂತಾಗಿ ಉಡು
8. ವಂಕನಾಡ ಗಾಜನೂರಗ್ರಾಮ ೧ ಹರದನಹಳ್ಳಿಯ ಸ್ಥಳದ ಕಳಮಡಿಯ
9. ಹುರ ಹರಗಲು ಪಡಲ ಮಲೆಯ ಕೆಂಮಂಣು ದೇವಿಗೆ ಪುರದ . . .
10. . . ದೇವರತೋಟ ಬಡಗಲು ಅಣಲೇದೇವರ ಹೊಲ ಗದೆ
11. . . ಮಡಲೆಯ ದ ಹೊಂಗಂಣೆಯ ಹಳ್ಳಿಗ್ರಾ
12. ಮದ ಸಮಸ್ತ ಗಲುಡುಗಳು ಕೊಟ್ಟ ದನಸಾಸನ ಈ ಗ್ರಾಮದಿಂ ಬಡಗಲು ಉಡುವಂಕನಾಡ
13. ಪುಣಜೂರ ಗ್ರಾಮಾ ಆಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಗದ್ದೆಬೆದ್ದಲು ತೋಟತು
14. ಡಿಕೆ ಮನೆ ಗುತ್ತಗೆಬಸ್ತಿ ಗೋಮಾರ ಸುಂಕಸುವರ್ನಾದಾಯ ಈ ಗ್ರಾಮಕ್ಕೆ
15. ಭತ್ತಾದಾಯ ಮೊದಲಾದ ಸರ್ವಸ್ವಾಂವ್ಯ ಈ ಗ್ರಾಮಕ್ಕೆ ಸಲುವ ಸುಂಕ ಸುವರ್ನಾ
16. ದಾಯಹೊಪ್ಪವಾಳು ನಿಧಿನಿಕ್ಷೇಪ ಜಲಪಾಪಾಣ ನಿಧಿಸಾಧ್ಯ ಆಗಾಮಿ ಮೊದಲಾದ ಆ
17. ಪೃಥೋಗತೇಜಸ್ವಾಂವ್ಯ ಆಗುಮಾಡಿ ಆ ಗ್ರಾಮಕ್ಕೆ ಸಲುವ (ಕಳಗಿನ ಪಂಕ್ತಿಗಳು ಸವೆದು ಹೋಗಿವೆ) ಕುಳಗ ೪೪ ಹೊಂನು ಅಕ್ಷರದಲು

Transliteration.

1. śrī Aṇilēśvara dēvaru
2. svasti śrīman mahārājādhirāja rājaparamēśvara śrī virapratāpa
3. Dēvarāya-mahārāyaru prithvī-rājyaṇ-geyyuttiralu
4. mātya Dēva-damṇāykaraiyaravaru
5. yirddallu svasti śrī saka varusha 1351 noya Sainaya (Saumya) samvatsarada Chayi-
6. tra sudha 15 ralu śrī Yenṇenāḍa Haradanahallīya Dibya Lingēśvara śrī-
7. Aṇilēśvara-dēvara amṛitapaḍi nandādivigeya dharma naḍavantāgi Uḍu-
8. vankanāḍa Gājanūra grāma¹ Haradanahallīya sthālada Kaḷinaḍiya
9. Hura . . haragalu paḍala Maleya Keṇmaṇṇu Dēnige Purada . . .
10. dēvara tōṭa baḍagalu Aṇiledēvara hola gade
11. Maḍileya da Hongaṇṇiyahalli-grā-
12. mada samasta-gauḍugaḷu kottā dana-sāsana ī-grāmadiṇ baḍagalu Uḍu-vankanāḍa
13. Puṇajūra grāmā ī-grāmakke sērida gadde beddalu tōṭa tu-
14. ḍike mane guttage basti gōmāḷa sunka suvarnādāya ī-grāmake
15. bhattādāya modalāda sarvva-svāmmya ī-grāmake saluva sunka suvarnā-
16. dāya horavāru nidhi nikshēpa jala pāshāṇa siddhha sādhyā āgāmi moda-lāda a-
17. shṭa—bhōga tēja-svāmmya āgumāḍi ī-grāmakke saluva kuḷa ga 44 honnu aksharadalu.

Note.

This inscription slab is worshipped as a goddess by the villagers of Punajûr who belong mostly to the tribe of Sôligar. The lines at the bottom are quite worn out and cannot be deciphered.

It records the gift of the village Gâjanûr of the annual rental value of 44 hons in Uduvankanâdu, south of Punajûr with all the rights by the gaudus of the village Honganniyahalli for the service of food offerings and perpetual lamp for the god Divyalingêśvara Anilêśvara of the village Haradanhalli in Yenṇenâd.

The grant is said to have been made on the 15th lunar day of the bright half of Chaitra in the year Saumya, S' 1351 when Dêvarâya (II) was king of Vijayanagar and Dêvadannâyaka was the governor.....The date corresponds to 20th March, A.D. 1429, a day of lunar eclipse.

57

At the village Lûdipadaga, in the hobli of Chandakavâdi, on a stone standing in a field to the west.

Size 5' × 6" × 2' - 6",

Kannada language and characters.

ಜಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಬುದಿಪಡಗ ಗ್ರಾಮದ ಪಶ್ಚಿಮಕ್ಕೆ
ಹೊಲದಲ್ಲ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5½' × 2½'.

1. ಂ ಸ್ವಸ್ತಿಶ್ರೀ ಮಂನೃಹಾರಾಜಾಧಿ
2. ರಾಜರಾಜಪರಮೇಶ್ವರ ಅರಿರಾಯವಿ
3. ಛಾಡ ಭಾಷೆಗೆ ತಪ್ಪುವ ರಾಯರ ಗಂಡ
4. ಚತುಸ್ಸಮುದ್ರಾಧಿಪತಿ ಶ್ರೀವೀರ ದೇವರಾಯ
5. ಒಡೆಯರು ಪ್ರಿಥ್ವೀರಾಜ್ಯಂಗಿಯುಪ್ಪತ್ತಿರು
6. ತ್ರಿಹಶಕವರುಷ ೧೩೩೦ ಸಂದವ
7. ಶ್ರಮಾನ ಸರ್ವಧಾರಿ ಸಂವತ್ಸರದ ಮಾರ್ಗಶಿರ [ಶು] ೧೫
8. ಸೋಮವಾರ ಅಂಮಳೆಯಕಗ
9. ಸ ಉಡುವಂಕನಾಡ ಸಮಸ್ತಪ್ರಜೆಗಪುಂಡು
10. ಗಳು ಗಾಜನೂರ ಮಲ್ಲಕಾರ್ಜುನ ದೇವರ
11. ಯ ಅಂಗರಂಗ ಭೋಗ ನದದೀವಿಗೆ [ಗೆ ಕೊಟ್ಟ] ದಾನ
12. ಶಿರಾಶಾಸನ ಕ
13. ಲ ಬಾಣಗವಾಡಿಯೊಳಗಣ ಮಸಣಹಳ್ಳಿಯ ಗ್ರಾ
14. ಮವನು ಯುಗ್ರಾಮಕೆನಲುಪ ಚತುಸ್ಸೀಮೆ
15. ಯೊಳಗಣ ಗದ್ದೆಬೆದ್ದಲು ಕೆಣಿ ತೋಟ . . .
16. ನಿಧಿನಿಕ್ಷೇಪ ನಿಧಿಸಾಧ್ಯ ಅಗಾಮಿ
17. ದ ಅಷ್ಟಭೋಗ ತೇಜಯೇನು . . . ದನೂಧಾ
18. ರಾಪೂರ್ವಕವಾಗಿ ಆಚಂದ್ರಾರ್ಕ್ಯಸ್ಥಾಯಿಯಾಗಿ ನಡ

15. ಕಾಮ ಗವುಡ ಚಿಕ್ಕ ಗವುಡ ಯುಗ್ಗಲಯ ದಾಡತೆರಿ ? ಮಕರ ಗವುಡನ ಕಾಳಪ್ಪ ಬೆಳ್ಳನಳಿ
16. ಯಕ್ಕಲ್ಲ ಗವುಡ ಹಿರಿಯಮಾರನ ಹಳ್ಳಿಯ ಹರಿಯಪ ಗವುಡ ಮೋಡಿ ಗವುಡನಕ
17. ಡ ಹಿರಿಯೂರ ಸೆಯ ಬಿಲ್ಲ ಗವುಡ ಬೆಳುಗುಂದದ
18. ಕಾಳಿಗವುಡ ಕಪ್ಪರವಳ್ಳಿಯ ಹಿರೆಹಳ್ಳಿ ದೇವಗ
19. ನಮರ ಕಾಮಗವುಡನ
20. [ಚಿಕ್ಕ ಎದ್ದುಹೊಗಿದೆ] ಯದಕಾಳಪ್ಪ ಮುತ್ತಗೆಯ ಕಾಳಿಗವುಡ . . ಗವು . .
21. ಗವುಡ ಮರುಹಳ್ಳಿಯ ಕಾ ಪಲವುಕು
22. ರಕ್ಕಸಗವುಡ ಕಿಚ್ಚಿಗುಸೂರ ಸಾದ ಗವುಡನ ಮಗ .
23. ಮಾರಮಯಗವುಡ ಕಾಳಿಯ ಹಳಿಯ
24. ಕಾಳಿಗು ? ದ ಕವಿಲಿಯ ನೂಜ
25. ದಬರುಚಗವುಡ ಯಿವರೊಳ ಗಾದ ತಾಯೂರ . .
26. ಅಗ್ರಹಾರವಾಗಿ ಮಾಡಿಕೊಂಡು
27. ಸನದ ಕ್ರಮವೆಂತೆಂದಡೆ ನಂಮ
28. ಮದ ಮೂಡಣ ದಿಕ್ಕಿನ ಕಡೆ
29. ಗ್ರಹಾರವಾಗಿ ಮನೆ
30. ರ ಕೌಂಡಿನ್ಯಗೊ
31. ಪ್ರಿತಿ
32. ಳು
33. ಶಿ
34. ಗೃಹ
35. ಬೆದ್ದಲುಅಪ್ಪಭೋಗ
36. ಭಟ್ಟರ ಮಕ್ಕಳು ನಾಗದೇವ
37. ಯ ಸೂತ್ರದ ಪೆದ್ದಿಯ
38. ದಯಜುಶಾಖೆಯ
39. ಕೌಂಡಿನ್ಯ ಗೋತ್ರದ
40. ಯೆರಡು
41. ನರಹರಿವಯ್ಯ
42. ವಯ್ಯರ
43. ಕೃಳು ಕೌಂ
44. ಮಕ್ಕಳು
45. ರ ಮಕ್ಕಳು
46. ಮಾರಯ
47. ರ್ಕು ಮಾದ
48. ವಯ್ಯರ ಮಕ್ಕಳು ಮ ಯ
49. ಬೆಯ ಕೊಂಮಾವಯ್ಯರ
50. ಶಾಖೆಯ ಪೆದ್ದಿವಯ್ಯರ ಮಕ್ಕಳು
51. ಶಾಖೆಯ ನರಹರಿವಯ್ಯರಮಕ್ಕಳು
52. ವಾಗಿ ಹದಿನೆಂಟು ಗಣ ಸಂಖ್ಯೆಯ ಬ್ರಾಹ್ಮಣರುಗಳಿಗೆ ಯೇ
53. ವ ಅಡವಿಯ ಅಡುವಳಿಗಾದ ಧೂಮಿಗಡೆ ಯವರ
54. ವರಹ ಗದ್ಯಾಣಂಯಪ್ಪತ್ತು ಜೊಂನನೂ ನಂಮ

55. ನಂದನ ಸಂವತ್ಸರದ ಮಾಘ ಬ 30 ಗುರುವಾರ ಸೂರ್ಯ್ಯಗ್ರಹಣ.
56. ಪ್ರಿತ್ತಿಯಾಗಿ ಮಾಡಿದ ಹದಿನೆಂಟು ಗಣ ಸಂಖ್ಯೆಯ ಬ್ರಾಹ್ಮಣ
57. ಹೇಶ್ವರ ಶ್ರೀಲಕ್ಷ್ಮಿನಾರಾಯಣ ಪ್ರೀತ್ಯರ್ಥವಾಗಿ ನಾವು ನಾಡವರ
58. ನ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟವು ಯೀ ಆಗ್ರಹಾರದ
59. ಕೊಟ್ಟ ಆ ಅಡುವಲದ ಭೂಮಿಯ ಚತುಸ್ವೀಮಯವಳಿಯು
60. ಕ ನನ್ನಹಬ್ಬಾಚೆ ಹಳೆಯ ಸೀಮೆಯಿಂದ ಪಡುವಲು ಸಿಂದದ ತಾಳಗ
61. ಲ್ಲಂತೆಂಕ ಮುಂತಾಗಿ ಕುದಿಹೇಳಿ ಸೀಮೆಯಿಂದ ಪಡುವಲು ನಟ್ಟನಾಲ್ಕು
62. ಯದಲ್ಲ ನಟ್ಟಕಲ್ಲು ಅಲ್ಲಿಂಪಡುವ ಮುಂತಾಗಿ ಕುದಿಹೇಳಿ ಸೀಮೆಯಿಂದ ಬಡ
63. . . . ದ ಹಳ್ಳಿಯಿಂದ ಬಡಗಲು ನಾಲ್ಕುಗಲ್ಲೆ ಮೇರೆಯಾಗಿ ನಯಿರುತ್ಯದಲ್ಲ
64. ಕಲ್ಲು ಅಲ್ಲಿಂಬಡಗ ಮುಂತಾಗಿ ತಾರದಗಾಲು ಕಡಲೆಗಾಲ
65. ಚಕ್ರನಕೊಡಗೆಯ ಹೊಲದ ಹೇರೊಬ್ಬೆಯಿಂದ ಮೂಡಲು ಭುಜಂಗ
66. ದ ಹೊಲದಿಂದ ಮೂಡಲು ನಟ್ಟನಾಲ್ಕುಗಲ್ಲೆ ಮೇರೆಯಾಗಿ ವಾ
67. ಣ ಕಟ್ಟೊಬ್ಬೆಯಲು ನಟ್ಟಕಲ್ಲು ಅಲ್ಲಿಂಮೂಡ ಮುಂತಾ
68. ಕಲು ಕಟ್ಟೊಬ್ಬೆಯಲು ನಟ್ಟನಾಲ್ಕುಗಲ್ಲೆ ಮೇರೆ ಯಾದಯೀ
69. ಯೀಚತುಸ್ವೀಮೆಯ ಪೊಳಗುಳ್ಳ ೨೫ ನಿಕ್ಷೇಪ ಜಲ ಪಾ
70. ಸಾಧ್ಯ ಅಷ್ಟಭೋಗ ತೇಜಸ್ವಾಂಮ್ಯ ಮತ್ತೆ ಯೇನುಳ್ಳಂಥಾ ಸರ್ವ
71. ನಿಮಗೆ ಕೊಟ್ಟವಾಗಿ ಆಚಂದ್ರಾರ್ಕ್ಯಸ್ವಾಇ ಆಗಿ ಸುಖ
72. ನಾವು ಕೊಟ್ಟ ಧರ್ಮಶಾಸನಾ | ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾ ಯೋಹರೇ
73. ಸಹಸ್ರಾಣಿ ವಿಷ್ಣಾಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿಃ | ಅಕರೇಣ ಕರಗ್ರಾಹೀ
74. ಭೃತೆ ಕರಸೇವೀಕೋಟಿಯುಗ್ಧ ಫಲಂ ಲಭೇತ್ | ಸರ್ವೇಷಾಮೇವ ದಾನಾ
75. ಕ್ಷೀಯತೇಫಲಂ | ನಭೂಮಿದಾನಫಲಂ ಚೈಕಂಕ್ಷೀಯತೇ ನಕದಾಚನ || ದಾ [ನಪಾಲ]
76. ನಯೋರ್ಮ್ಯುಧೈದಾನಾ ತ್ವೇಯೋನುಪಾಲನಂ | ದಾನಾತ್ಸರ್ಗ್ಯಮವಾಪ್ನೋತಿ ಪಾ [ಲನಾ]
77. ದಚ್ಯುತಂ ಪದಂ || ತಾಯೂರನಾಡ ಪ್ರಭುಗಳ ಪೊಪ್ಪವಾಸುದೇವರು ಉಂಮತ್ತೂರು
78. ಗವುಡಗಳ ಪೊಪ್ಪ ಶ್ರೀಭುಜಂಗನಾಥದೇವರು ಸೇನಬೋವ ಸಂಕಂಠನ ಬರಹ ಸಿದ್ಧನ ಬರಹ

Transliteration.

1. Dhattûrâkhyâ purâ-vâsî Vâsavâdi-surârchehitaḥ | Bhujangêśaś Śivâḥ pâyât paramâ-
2. tmâ jagatrayâṁ || grâmê santatam Uṁmatûr iti jagat-khyâtê tu dēvâlayê
3. Kâvêryyâ api yôjanêna vasatiṁ kurvann avâchyâṁ diśi | Gaurî-mudrita-vâma-
4. bhâga-subhagaḥ śîtâmśuruk-châmarô Mârâriḥ śriyam âtanôtu [satatam]
5. [śrîmân]. Bhujangâdhipâ || svasti śrîmad jayâbbhodaya Śaka-varusha 1335 neya Vi-
6. jaya-samvatsarada Vayisâkha su 1 Valu śrîmatu Tâyûra-nâḍa-prabhu
7. Tâyûra Lakhachedaṇṇâyakara maga Perumâledêva Nalluva Bâmanṇa Kâmanṇa-
8. na maga Perumâledêva Rangappana maga Bhalappa Lakhkhappagaḷa maga Chennappa Anke-

9. damṇṇāyakara Ankaṇṇa Singappana Kāmamṇavarolaḡāda prabhuga-
10. vuḍu nāḍagaḡaḡaḡu Tāūra Ammava Kāmamṇa Dūmagauḡa Ummattu-
11. ra Bayichagaḡa Dēvalinga Kāḡappa Machaṇṇa Gaṇiganūra Kāḡappa
Hiryaḡaḡiya
12. Āḡudūra Manchigaḡa Kāmagauḡa Oḡaḡaḡa Niḡagaḡa Homma-
13. ballu Bannihāḡiya Kāḡappa Bōḡadēma Hemmugeya Kaḡigaḡa Māvina
14. Hāḡaḡiya Hemmagauḡa Chavudigaḡa Eḡiganahāḡiya Manchegaḡa
Dāsanūra
15. Kāmagavūḡa Chikkagavūḡa Yiggaliya Dāḡateri Makaragavūḡana Kāḡappa
Beḡḡanali-
16. ya Kallagavūḡa Hiriya Māranahāḡiya Hariyapagaḡa Mōḡigavūḡana
Ka
17. . . . ḡa Hiriyūra . . . seya . . . Billagavūḡa Beḡugundada
18. . . . Kāḡigavūḡa Kapparavāḡiya . . . Hirehāḡiya Dēvaga . .
19. . . namara . . . Kāma-gauḡana . . .
20. [effaced] . yada Kāḡappa Muttageya Kāḡegaḡa . . . gavu
21. gavūḡa Maruhāḡiya Kā . . . palavuku
22. Rakkasagavūḡa Kiḡugusūra Sāḡagavūḡana maga
23. Māramayagavūḡa Kāḡeyahāḡiya
24. Kāḡigaḡa Kavilaya Nūja
25. ḡa Biruchagavūḡa yivarolaḡāda Tāyūra
26. aḡraḡaravāḡi māḡi koḡḡu
27. sanada krama ventendāḡe namma
28. mada mūḡaḡa dikkina kaḡe
29. graḡaravāḡi mane
30. ra Kaunḡinya-gō
31. vriti
32. ḡu
33. śi
34. griha
35. bedḡalu aḡḡa-bhōga
36. bhaḡḡara makkaḡu Nāḡadēva
37. ya-sūḡrada Peddiya
38. ḡa-Yajuśākheya
39. Kaunḡinya-gōḡrada
40. yeraḡu
41. Naraḡarivajhya
42. Vajhyara
43. kkaḡu Kaun
44. makkaḡu

45. ra makkaḷu
 46. Māraya
 47. Māda-
 48. vajhyara makkaḷu ma ya
 49. kheyā Kommāvajhyara ma
 50. śākheyā Peddivajhyara makkaḷu
 51. śākheyā Narahari-Vajhyara makkaḷu . . .
 52. vāgi hadinenṭu-gaṇa-sankhyeya Brāmhanaṇarugaḷige yī . . .
 53. va aḍaviya aḍuvalagāda bhūmi gade yavara
 54. varaha gadyāṇam yippattu honanū namma
 55. Nandana-samvatsarada Māgha ba 30 Guruvāra sūrya-grahaṇa . .
 56. vrittiyaḷgi mādida hadinenṭu gaṇa sankhyeya Brāmhana
 57. hēśvara Śrī Lakshminārāyaṇa-prītyārtha-vāgi nāvu nāḍavara
 58. na-dhārā-pūrvakavāgi koṭṭevu yī agahārada
 59. koṭṭa ā aḍuvalada bhūmiya chatu ssīmeya vaḷiya-
 60. ka Nandi Hebbāchehalliya sīmeyim paḍuvalu Sindada Tāḷiga-
 61. lliṃ tenka muntāgi Kudihēra sīmeyim paḍuvalu naṭṭa nālku
 62. yadalli naṭṭa kallu allim paḍuva muntāgi Kudihēra-sīmeyim baḍa . .
 63. da-halliyim baḍagalu nālku galle mēreyāgi nayirutyadalli
 64. kallu allim baḍaga muntāgi Tāradagālu Kaḍalegāla . . .
 65. chakrana koḍageya holada hōrobbeyim mūdalu Bhujanga
 66. da holadiṃ mūdalu naṭṭa nālugaḷle mēreyāgi vā
 67. ṇa kaṭṭobbeyalu naṭṭa kallu allim mūda muntā
 68. kalu kaṭṭobbeyalu naṭṭa nālu galle mēreyāda yī
 69. yī chatu ssīmeya voḷaguḷḷa nidhi nikshepa jala pā
 70. sādbya aṣṭa-bhōga tēja-svāmmya matte yēnullamthā sarva
 71. nimage koṭṭevāgi ā-chandrārka-sthāi āgi sukha
 72. nāvu koṭṭa dharmma-sāsanaḷ | sva-dattam para-dattam vā yō
 harē
 73. sahasrāṇi viśhṭhāyam jāyatē krimiḷ | akarēṇa kara-grāhī . . .
 74. bhyate karasēvi kōṭi-yajñya-phalam labhēt | sarvvēśham
 ēva dāna
 75. kshīyatē phalam | (na) bhūmi-dāna-phalam chaikam kshīyate na kaḍachana
 || dā [na pāla]
 76. nayōrmadhyē dānāt chrēyōnu-pālanam | dānāt svarggam avāpnōti
 pā [lanā]
 77. d achyutam padam || Tāyūra-nāḍa prabhugaḷa voppa Vāsudēvaru Ummat-
 tūru
 78. gavuḍagaḷa voppa śrī Bhujanganātha Dēvaru Sēnabōva Sankannana
 baraha Siddhana baraha

*Translation.***LL. 1-2.**

May the god Śiva (known as) Bhujangēśa in the town called Dhattūra, worshipped by the gods headed by Indra, protect the three worlds. May Bhujangādhipa, dwelling in a temple of the famous village called Ummattūr, at a distance of one yōjana to the south of the Kāvēri, beautiful with his left half enshrining Gauri and having the moon's rays as a fly-flapdo always good to us.

LL. 3-27.

Be it well. On Vaddavāra, 1st lunar day of the bright half of Vaiśākha in the year Vijaya, 1335th auspicious Śaka year, the illustrious chief of Tāyūr-nād, Perumāledēva, son of Tāyūr Lakhachedannāyaka, Nulluva Bāmanna, Kāmanna's son Perumāledēva, Rangappa's son Bhalappa, Lakhkhappa's son Chennappa, Anke-dannāyaka's (son?) Ankaṇṇa, Singappa's (son) Kāmanna—these prabhugaudus and nādu-gavudus, with Ammava Kāmmaṇṇa of Tāyūr, Dūmagauḍa, Bayichgauḍa of Ummattūr, Dēvalinga, Kālappa, Māchaṇṇa, Kālappa of Gaṇiganūr, Manchigauḍa of Āludūr belonging to Hiryaḥalli, Kāmagauḍa, Niḍdagauḍa of Oḷahāl, Ballu of Homma, Kālappa of Bannihalli, Bōladēma, Kahigauḍa of Hemmuge, Hemmagauḍa of Māvina Hālalli, Chaudigauḍa, Manchegauḍa of Eriganahalli, Kāmagauḍa of Dāsanūr, Chikkagauḍa, Dādateri (?) of Iggali, Makaragauḍa's Kālappa, Kallagauḍa of Beḷḷanaḷi, Hariyapagauḍa of Hiriya Māranahali, Mōḍigauḍa's of Hiriūr, Billagauḍa, Kālīgauḍa of Beḷugunda, of Kapparavalli, Dēvagauḍa of Hirehalli, Kāmagauḍa's Kālappa of Kālēgauḍa of Muttage, Kā of Maruhalli, , Rakkasagauḍa, Māramayagauḍa son of Sādagauḍa of Kirugusūr, of Kālēyahali, Kavilaya of Kālīgata, Biuchagauḍa, these and others of Tāyūr created an agrahāra and granted the following śāsana:—

LL. 27-58.

For building an agrahāra to the east of our village vrittis of land are given with all the rights to of Kaṇḍinyagōtra, Nāgadēva, son of bhaṭṭa, Peddiya of of Yajus'-śākhe and Kaṇḍinyagōtra, Naraharivajhya Māravajhya's son Kommāvajhya's , Peddivajhya's son, Naraharivajhya's sons

To these 18 families (gaṇa-sankhye) of Brahmans we have given away with pouring of water forest lands, wet lands, etc., of the revenue value of 20 hons (or a present of 20 hons in cash in addition to the lands, in order to obtain the favour of the gods Umāmahēśvara and Lakshminārāyaṇa, on the day of solar eclipse being Thursday, the 30th lunar day of the dark half of Māgha in the year Nandana, dividing the lands into vrittis and distributing them among the 18 families (gaṇas) of Brahmans:—

LL. 59-68

The boundaries of this *agrahâra*:— The circle (*vaḷcyāka*) formed by the four boundaries of the common lands (*aḍuvala* lit, pleasure grounds) given for west of Nandi Hebbāchchalli, south of Sindadatāḷigallu and west of Kudihêru-sîme four stones are set up , to the north of Kudihêrusîme to the north of . . . halli, the four stones being the boundaries, . . . a stone to the south-west, . . . beginning from its north to the east of the big heap of stones in the kodage-land of the *chakra* (village watchman) . . . to the east of the field belonging to the god Bhujangêśvara) the four stones set up here being boundaries, four stones set up in *kaṭṭobe* (?) being the boundary (Many of the letters are gone and hence the meaning of this portion is not clear.)

LL. 69-72.

All the treasures on the surface or underground, water channels, stones, possibilities, the eight forms of enjoyment, and the possession of *tēja* (wealth?) and all other rights have we given you to enjoy in peace as long as the moon, sun and stars endure. This is the *dharmaśāsana* (charter of charity).

LL. 72-77.

He who seizes the land being either his own gift or other's gift will be born as a worm in ordure for sixty thousand years. One who takes taxes from un-taxable property will incur He who . . . will get the merit of performing a crore of *yajñas*. Of all the gifts . . . the merit gained by the gift of lands never diminishes. Between making a gift and protecting it, the act of protecting is more meritorious than making the gift. By making a gift one goes to Svarga but by protecting one already made one attains the region from which there is no fall.

LL. 77-78.

The signature of the prabhus of Tâyur-nâd : —

Vāsudêvaru. The signature of the Ummattûr gauḍus :—śrī

Bhujanganâthadêvaru. Writing of Sê nabôva Sankanna :

Writing of Siddha.

Note.

The huge slab on which the inscription is engraved was once lying underground and every year a huge fire was set up during a village festival at the place. Hence several letters are much damaged.

The inscription records the creation of an *agrahâra* near Ummattûr and the settlement of Brahmans therein with gifts of land to them made by Perumâledêva,

chief of Tāyur-nāḍ and several gaḍas of Tāyūr and other villages in the neighbourhood. The grant was made in Ś 1335 Vijaya sam. Vaiś. śu 1, Vaḍḍavāra corresponding to Saturday, April 1, 1413 A.D. Another date is given in line 55, i.e., the solar eclipse on Thursday the 30th lunar day of Māgha in the year Nandana corresponding to 1st February 1413 A.D. on which day there was a solar eclipse. But it was a Wednesday and not Thursday. The date meant was apparently the day after the eclipse, i.e., the 2nd February and yet for the sake of special merit due to the gifts at the time of solar eclipse, Thursday also is spoken of as a day of solar eclipse. This second date, i.e., 2nd February 1413 probably stands for the time when the eastern agrahāra was created. The formal grant of lands for this Mūḍala Agrahāra was made two months later. No king is mentioned in the record.

SHIMOGA DISTRICT.

SHIMOGA TALUK.

59

In the village Bhadrāvati in the hobli of Bhadrāvati, on a stone in the navar-
aṅga of the Lakshmīnarasimha temple.

Size 6' × 10"

Kannada language and characters.

ಶಿವಮೊಗ್ಗ ದಿಂಪಿ, ಕ್ಷಿಪ್ರ ಶಾಸನಗಳು.

ಶಿವಮೊಗ್ಗ ತಾಲ್ಲೂಕು.

ಭದ್ರಾವತಿ ಹೋಬಳಿ ಭದ್ರಾವತಿ ಗ್ರಾಮದ ಲಕ್ಷ್ಮೀನರಸಿಂಹಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ನವರಂಗದ ಕಲ್ಲಿನಮೇಲೆ.

ಪ್ರಮಾಣ 6' × 10"

1. ಸ್ವಸ್ತಿ ಶ್ರೀಗೋಪಿನಾಥ ಶರಣು || ವೈಯನಂವತ್ಪರದ ದ್ವಿತೀಯಾಷ್ಟಾಥ ಸುದ್ದ ೧೩ ಬ್ರದಂದು | ಶ್ರೀ ಲಕ್ಷ್ಮೀನರಸಿಂಹ ಪುರದ ಶೇಷಮಹಾ(ಸ) ಜನಂಗಳು ಹಿರಿಯಮಕ್ಷೆ
2. ಯ್ವಲ್ಲ ಮಹಾಸಭೆಯಾಗಿ ನೆರವು ಮಾಡಿದ ಸಮಯವೆಂತೆಂದಡೆ || ಪುರಬಗೆಯ ಬಾಗು ಬಾಹುಬಲಕುಮಾರನ ಹಳ್ಳ ತೆಂ
3. ಕಾತೂರು ಯಿ[ಂ]ತಿಸಸಕಲಯುಂ ಪ್ರತಿಪ್ರತಿ ವಿಭಾಗಂಮಾಡಿಯಕ್ಕಿದ ಉಂಡಿಗೆ ಧ್ರುವಉಂಡಿಗೆ ತವತವಗೆ ಬಂದ ಸ್ತಳಗಳಲ್ಲ ಕಟಯಕಟ್ಟಿಸುವರು ತೋಟವನಕ್ಕಿಸಿ ಅಕ್ಕಗೆ ವೈವನಾಯವಂ ಮಾಡಿದಡೆ ಪ್ರ
4. ಧ್ಯಾಪತ್ತಿಯುಮಾಡರಾಗದು ಈ ಧ್ರುವ ಉಂಡಿಗೆಯ ನಳಿಕಿ(ಕಿ) ದವರು ಅಗ್ರಹಾರವನಳಿದವರು ಮೂವತೆಬುಹಿ ತರಿಂ ಬಹಿ ಗ್ರಾಮದೊಳಿಗಳು ಶ್ರೀ ಲಕ್ಷ್ಮೀನರಸಿಂಹ ದೇವ [ರಾ]
5. ಣಿ! ಅಶೇಷ ಮಹಾಜನಂಗಣಾಣಿ ಚಕ್ರವರ್ತಿ ಶ್ರೀ ವೀರನಾರಸಿಂಹ ದೇವರಾಣಿ |

Transliteration.

1. svasti śrī Gōpinātha śaraṇu ᳚ Vyaya-samvatsarada Dvitiyāshāḍha suddha
13 Bridandu ᳚ śrī Lakshmi narasimha-purad-asēsha-mahā (sa) janangala
Hiriyamakshe (?)-
2. ydalli mahāsabheyāgi neradu māḍida samayav entendade ᳚ Purabageya-
bāgu Bāhubalikumāranahaḷli-em-
3. kātūru yimṭ inisaraḷiyum prati-pratti-vibhāgam māḍi yikkida unḍige
dhruva-unḍige tava-tavage banda stalagaḷalli kereya kaṭṭisuvaru tōṭavan
ikkisi ahage vyavasāyavam māḍidade pra
4. thyāpattiya māḍalāgaḍu t-dhruva-unḍigeyan aḷihi (hi) davaru agrahāra-
vaḷidavaru mūvatelu pitariṇ bahi grāma-drōhigaḷu śrī-Lakshmī-nara-
simha dēva [rā]
5. ne ᳚ asēsha-mahājanangaṇ āṇe chakravartti śrī Vīra Nārasimhadēvar āṇe

Translation.

Be it well. Gōpinātha is my refuge. On Thursday the 13th lunar day of the bright half of the 2nd Āshāḍha in the year Vyaya :—

All the mahājanas of Lakshmi-narasimhapura having assembled in Hiriyamakki (?) as *mahāsabha*, made the following agreement :—

In (the villages) Purabageya-bāgu, Bāhubali-kumāranahaḷli, Temkātūru, tanks should be constructed in the spots assigned to different persons in accordance with *unḍige* (free permit ?). If gardens are set up and cultivation is carried on, no objection (*pratyāpatti*) should be raised. Whoever violates this permanent permit (to build tanks and carry on garden cultivation under tanks, etc.) will be guilty of having destroyed agrahāras. Thirty-seven ancestors (of such violaters of the grant) will remain outside (heaven). They will be guilty of being traitors to the villages. In the name of Lakshmi-narasimha-dēvaru ; in the name of all the *mahājanas*. In the name of Vīra Nārasimhadēvar.

Note.

This records an agreement made by the mahājanas of Lakshminarasimhapura (the village Bhadrāvati) permitting certain persons to build tanks in the places assigned and plant gardens and carry on their cultivation with the help of the tanks, free from taxes, etc. Imprecations are given against the violaters of this agreement or grant.

The date of the grant is given as Vyaya sam. Dvitiyā-shāḍha śu 13th Thursday. No Śaka year is given. From the nature of the paleography of the record and the mention of the name of the Emperor Vīra-Nārasimha who was apparently the Hoysala king of that name, it is possible to conclude that it belongs to the time of Narasimha II or Narasimha III. In the reigns of the above kings there were

two Jovian years of the name of Vyaya, *i.e.*, Ś 1148 and S 1208. In the latter year the intercalary month was Vaiśākha and not Āshāḍha as stated in the grant. In the former year, *i.e.*, Ś 1148 Vyaya, the month Āshāḍha was intercalary and the week-day of śu 13 of the month was Thursday as stated in the grant. Hence this date corresponding to July 9, A.D. 1226 must be taken as the correct date of the grant and the king who was reigning at the time, *i.e.*, Narasimha II as the king in whose name the grant was issued. If we take the reign of Narasimha I there is also a Vyaya but with no intercalary month Āshāḍha. Moreover he was never styled *Chakravarti* or Emperor as found in line 5 of this record.

The exact significance of the terms *undige* and *dhruva-undige* in lines 3 and 4 is not clear.

NAGAR TALUK.

60

Near the town of Hosanagar in the hobli of Kalūrkatte, on a māsṭikal near the inscription stone No. 24 of Nagar Taluk, E.C. VIII.

Size 3' × 2'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಹೊಸನಗರಕ್ಕೆ ಪೂರ್ವ ಏಳನೆಯ ನಂಬರು ಶಾಸನಕ್ಕೆ ಸ್ವಲ್ಪದೂರ
ನಾಗರಪೇಳೆಯಲ್ಲಿ ನಟ್ಟಿರುವ ಮಾಸ್ತಿ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 2'

- | | |
|----------------------------|--------------------------|
| 1. ಯಿಸ್ವರ ಸಂವತ್ಸರದ ಮಾಗಸ್ತು | 5. . . . ರುದ್ಧಗಾಡನ ಹೆಂಡ |
| 2. | 6. ಅ ಸಗ್ಗಕೆನಂದಳು ಮಂಗಳಮಹಾ |
| 3. | 7. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ |
| 4. . . . ದ ಅರಸ | |

Note.

This is a māsṭikal recording the death of a woman (not named) who was the wife of Ruddagaḍa in the bright half of Māgha in the year Íśvara. Neither the name of the tithi nor the number of years elapsed in the Śaka era is given. The characters seem to be of the middle Hoysala period and the date may be provisionally taken as January 1218 A.D.

61

On another māsṭikal near the Sagar Road to the north of the same town Hosanagar.

Size 3' × 2'

Kannada language and characters.

ಅದೇ ತಾಲ್ಲೂಕು ಹೊಸನಗರದ ಟೌನ್‌ಗೆ ಉತ್ತರ ನಾಗರದ ರಸ್ತೆಯ ಪಕ್ಕದಲ್ಲಿ ನಟ್ಟಿರುವ ಮಾನ್ತಿ ಕಲ್ಲು.

ಪ್ರಮಾಣ ' × 2'

1. ದುಮ್ಮ (?) ಸ್ತಲದ ಕಾಪಿ
2. ಗಳುಸೆಕಾಬ್ಬ ೧೧೫೮
3. ನೆ ವಿಳಂಬಿ ಅಪ್ಪಾಡಸುದ ೧೦
4. ಮಂಗಳವಾರ ದಂದು ಸತಿ .

Note

This records the death as *sati* of Kârabbhe 10th lunar day of the bright half of Āshâḍha in the year Viḷambi Ś 1158. Dunma is a village in the same hobli of Kaḷûrkaṭṭe. Ś' 1158 is Durmukhi and Viḷambi is two years later, Ś 1160. Taking the latter year, the date corresponds to Tuesday, 22nd June, 1238 A.D.

62

In the same town, on the metallic press known as the *ṭankasāle-kallu* placed at the entrance of the Taluk office.

Modern Kannada language and characters.

ಅದೇ ಹೊಸನಗರದ ಟೌನ್‌ನಲ್ಲಿ ತಾಲ್ಲೂಕ್ ಆಫೀಸಿನ ಬಾಗಿಲಿನಲ್ಲಿ ಇಟ್ಟಿರುವ ಟಂಕಸಾಲೆ ಕಲ್ಲು.

1. ಪರಾಭವ ಸಂ | ಭಾದ್ರಪದ ಶು ೧೪ ಲು ಸುಬಾಚಾರಿ ಮಾಡಿದ ರುಪಾಯಿ ಮಾಡವ ಪಂಚರಸಿಯಸ
- ೨ ಫಾಕೆಮ ೨೪ ಸೆ F

Transliteration.

1. Parābhava sam | Bhādrapada śu 14 lu Subāchāri maḍida rupāyi maḍava pancharasiya sa-
2. ḷāke ma 24 se 9-

Translation.

On the 14th lunar day of the bright half of Bhādrapada in the year Parābhava, Subāchāri made this *salāke* (iron bar) 24 maunds and 9 seers (in weight) of five metals (*pancharasiya*) for manufacturing rupees.

Note.

This inscription is engraved on a side of the metallic machine (*ṭankasāle-kallu*) which was once used for minting rupees at Nagar. The machine was brought from Nagar to Hosanagar when the Taluk Office was shifted. It is six-sided 1' 8" × 1' 8" × 8" × 8" × 9" × 1'. It is flat below. There are six notches in it. They are however of different sizes. Two iron handles are found. People here say that by pressing another similar machine over this rupees were made.

The characters may be of the 18th century and Parābhava may correspond to 1726. If so, the date would be equivalent to August 30, 1726 A.D., the time when Sômaśekhara II was the chief of Keladi.

On a stone set up in the field No. 35 near Gundan Basappa's house in the town of Hosanagar (Nagar 24 now revised).

Size 3'—6" × 2'—6".

Kannada language and characters.

ಅದೇ ಹೊಸನಗರದ ಚೌನಿನ ಬಳಿ ಇರುವ ತಿದ್ದುಪಾಟಾದ ನಗರ ತಾಲ್ಲೂಕು 24ನೆಯ ನಂಬರು ಶಾಸನ.

ಪ್ರಮಾಣ 3'—6" × 2'—6".

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

1. ಶ್ರೀಮತ್ಪರಮ ಗಂಭೀರ ಸ್ಯಾದ್ವಾದ್ವಾದಮೋಘ ಲಾಂಛನಂ
2. ಜೀಯಾತ್ಮೈಲೋಕ್ಯ [ನಾಥಸ್ಯ] ಶಾಸನಂ ಜಿನಶಾಸನಂ
3. ಸ್ವಸ್ತಿಶ್ರೀ ಬಲ್ಲಾಲದೇವರಸರು
4.
5. ಜೆಯ ಮುತ್ತರೋತ್ತರಾಭಿರುದ್ಧ ವಿರಲು ಸಕವರಃಷ
6. ೧೧೧೨ ಎರಡನೆಯ ಸರ್ವಧಾರಿ ಸಂವತ್ಸರದ
7. ಜ್ಯೇಷ್ಠಸುಧಾ ಏಕಾದಶಿ ವಡ್ಡನಾರದಲು ಗು
8. ಣ ಸಂಪನ್ನರಪ್ಪ ಪುಷ್ಪಸೇನ ದೇವರ ಗುಡ್ಡಿ ಶ್ರೀ
9. ಮತ್ತು ಸರ್ವಾಧಿಕಾರಿ ಬಮ್ಮಾಚಾರಿಯ ಹೆಂಡತಿ ಹ
10. ವ್ಯಕ್ತನು ಸುರಲೋಕ ಪ್ರಾಪ್ತಿಯಾದಳು

Transliteration.

1. śrīmat-parama-gambhīra-Syādvādvāimōgha-lānchhanam
2. jīyāt trailōkya [nāthsya] śāsanam Jinaśāsanam
3. svasti śrī Ballāla Dēvarasaru-
4.
5. jeyam uttarōttarābhi-ruddhham iralu saka varusha
6. 1112 eraḍaneyya Sarvvadhāri-sampvatrsarada
7. Jyēshṭha sudha Ēkādaśi Vaddavāradalu gu-
8. ṇa-sampannarappa Pushpasēnadēvara guḍḍi śrī-
9. matu Sarvādhikāri Bammāchāriya heṇḍati Ha-
10. vvakkanu Suralōka-prāpteyādaḷu

Note.

This records the death of a Jain woman named Havvakka, wife of the illustrious Sarvādhikāri Bammāchāri and a disciple of the Jaina guru Pushpasēna-dēvar. The usual stanza in praise of the Jinaśāsanana is given at the beginning of this record. The name of Ballāladēvarasa in whose reign the event recorded took place is next given and then the date Ś 1112 Sarvadhāri sam. Jyēshṭha śu 11 Vaddavāra. But Ś 1112 is however Sādhārana and Jyēshṭha śu 11 of this year (17th May 1190) is a Thursday (which by some is regarded as equivalent of Vaddavāra). The

nearest year Sarvadhāri is Ś 1090. In this year Jyēstha śu 11 is Saturday (18th May 1168) the week day generally accepted as the equivalent of Vaddavāra. But this would not fall in the reign of Ballāla II. Hence the former date is probably the date meant. For Pushpasēna see E. C. II, Arsikere 1 of 1169 A. D. There is another Pushpasēna who died in 1234 A. D. Cp. E. C. VIII, Nagar 44.

64

On a stone set up behind the Bramhēśvara temple in the village Puṇaje in Kaḷūrkaṭṭe hobli.

Size 3'—6" × 1'—6".

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಹೊಸಹಳ್ಳಿ ಮಾಗಣಿ ಪುಣಜೆ ಗ್ರಾಮದ ಬ್ರಹ್ಮೇಶ್ವರ ದೇವಾಲಯದ
ಹಿಂಭಾಗದಲ್ಲಿ ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'—6" × 1'—6".

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ ಚಾರವ ತ್ರೈಲೋಕ್ಯ ನಗ
2. ರಾ ರಂಧ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ | ಸ್ವಸ್ತಿ ಶ್ರೀ ಶಕವರುಸ ೧೩೧೮
3. ನೆಯ ಧಾತು ಸಂವತ್ಸರದ ಶ್ರಾವಣ ಸು ೧೦ ಆ ಶ್ರೀ ವೀರಹರಿಹ
4. ರ ರಾಯರು ರಾಜ್ಯಂಗೈಯ್ಯತಿರಲು ಅರಗದ ರಾಜ್ಯವನು ಸೋವಂಜೊಡೆ
5. ಯರು ಆಳುತ್ತಿದ್ದಲ್ಲಿ ಅಯ್ಯತ್ತನಾಡ ಹೆಬ್ಬಯಲ ಬೆಲಗನ
6. ಬಾಡ ಬೀರಂಮಜಕಣ ಸೋಯಬೊಂಮಣ ತಂಮಗಾಡ ಬೆಲ
7. ತೋಜ ಲಕವೆಯ ತಂಮ ಮುತ್ತೂರಿ ಬೊಬುಲಯ ತಂಮ
8. ನೊಳಗಾದ ಸಮಸ್ತ ಗೌಡಪ್ರಭುಗಳು ಬಡಗನಾಡ ತಿತ್ತಿರ
9. ಗಡಸುಬುರ ಚಿಕ್ಕವಿಠಲಂಗಳ ಮಗ ವಿಠಲಂಗಳಿಗೆ ನಿಂ
10. ಮವೂರ ಮದಿಕಕೆ ಸಲುವ ಹರಯದ ಹಂದಿಮನಿಯ
11. ಸರುಹಿನ ಧೂಮಿಯನು ಸರ್ವಮಾನ್ಯವಾಗಿ ಧಾರೆಯನೆ
12. ಷೆಡುಕೊಂಡ ಪುಡುಗೊಣಿಗೆ ೨ ಎರಡು ಹೊನ್ನು ಆ
13. ಕೆಳಗಣ ರಾಮದೇವರ ದೇವಾಸ ಬ ೧|| ಹಾಲಂ
14. ಪತಿ ಗೋವಗೊಡಗಿಯನು ಕಲನಟುಕೊಂಡ
15. ಪುಡುಗೊಣಿಗೆ ೧ ಪುಥಯಂಗ ೩ ನು ಕೊಂ
16. ಡು ಅದಿಕದಿಂದ ಮೇಲಣ ಸರುಹು ಆ
17. ನೀಣಿಣಕಲು ಜಲಪಾಶಾಣ ನಿಧಿ ನಿಕ್ಷೇಪ ಸಹ ವಾ
18. ಗಿ ಸರ್ವಮಾನ್ಯವಾಗಿ ಸುಖಂ ಬಾಳ್ವರು ಯೀಧ
19. ಮ್ಮಕೆ ಅರುಅಳುವಿದವರು ವಾರಣಾಸಿ
20. ಯಲ ಹಂನೇಡು ಸಾವಿರ ಕಪಿಲೆಯ ಕೊಂ
21. ದವರು ಬ್ರಾಹ್ಮರ ಕೊಂದವರು ಯೀಧಮ್ಮ
22. ವ ಆಳಿದವರ ಸಂತಾನ ನಿಷ್ಕಂತಾನ ||
23. ಯೀಧಮ್ಮವ ಪಾಲಿಸಿದವರು ಸಂತಾನಾ
24. ಭಿ ಪ್ರಧಿಯಾಗಿ ಬಾಳ್ವರು ಮಂಗಳ

Transliteration.

1. namas tunga-siras-tunga-chandra-châmarā-chârave trailokya-naga-
2. râ-rambha-mûla-stambhāya Śambhave¹ svasti śrī śaka varusa 1318
3. neya Dhātu-samvachharada Śrâvaṇa su 10 Â śrī Vîra Hariha-
4. ra-râyarū rājyaṃ geyyutiralu Âragada rājyavanu Sôvaṇṇa Voḍey-
5. yaru Alutidalli aivattu-nâḍa Hebbayala Beligana
6. Bâḍa Bîramina Jakana Sôya Bommana Tammagauḍa Bela-
7. tôja Lakaveyatamma Mutturi Bobuliyatamma-
8. noḷagâda samasta gauḍa-prabhugaḷu Baḍaganâḍa Titisari-
9. Gaḍasubura Chika Viṭhapamgaḷa maga Viṭhapamgaḷige nin-
10. ma vûra madikake saluva Harayada Handimaniya
11. saruhina bhûmiyanu sarvamânyavâgi dhâreyanne-
12. reḍu koṇḍa vuḍugore ga 2 eraḍu honnu â-
13. keḷagaṇa Râmedêvara dēvâsa kha 1 Hâlam-
14. pati gôva-godagiyanu kala natu koṇḍa
15. vuḍugore ga 1 vubhayam ga 3 nu koṇ-
16. ḍu adikadinda mēlaṇa saruhu â
17. nîreḷakalu jala pâsâṇa nidhi niksbêpa sahaḷâ-
18. gi sarvamânyavâgi sukham bâlvaru yî-dha-
19. rminake âru alipidavarū Vâraṇâsi-
20. yali hanneradu sâvira kapileya kon-
21. davarū Brâmhara kondavarū yî dharminna-
22. va alipidavara santâna nissantâna l
23. yî dharmmava pâlisidavarū santânâ-
24. bhivridhiyâgi bâlvarū mangala

Note.

This record is of the reign of the Vijayanagar king Harihara II and is dated Ś 1318 Dhātu sam. Śrāv. su 10 Â corresponding to Sunday 16th July 1396 A. D. A subordinate of the king named Sôvaṇṇa Voḍeyar is stated to be the governor of Âraga kingdom. This officer is also referred to in E. C. VIII, Tirthahalli Taluk 173 of Ś 1316 as the governor of Âraga. Another inscription in the same Taluk (No. 132) of Ś 1291 also refers to Sôvaṇṇa Voḍeyar as having made a grant in Muduvankanâḍu. He is spoken of as the son of Vîra Mârappa Voḍeyar, apparently the younger brother of Harihara I. It is probable that this Sôvaṇṇa Voḍeyar is the same as the Sôvaṇṇa Voḍeyar of the previous record (Tirthahalli 173). We have also a reference to Sôvaṇṇa Voḍeyar spoken of as Kumâra Sôvaṇṇa Voḍeyar in the Śringêri grant to the matt at Śringêri (E. C. VI, Śringêri 1) dated Śaka 1268. It is not certain whether Sôvaṇṇa Voḍeyar referred to in this inscription is identical with the Sôvaṇṇa Voḍeyar of the previous records. If he is

the same, he must have lived very long and his political influence was felt in the Malnâd districts of Mysore for nearly 50 years.

The object of the present record is to register the gift of some lands situated in the Maddika (common land) of the village Titisarigaḍa Subur in Baḍaganâḍ district to Viṭhapa, son of Chikka Viṭhapa, a resident of the village by the gaḍu prabhus of Hebbayal Beliganabâḍu in Ayvattunâḍ (fifty nâḍuṣ) after having received a present of three varahas. The names of the gaḍu-prabhus given are Bīraṇma, Jakana, Sōya Bomināṇa, Taminagaḍa, Belatōja, Lakaveya Tamma and Mutturi Bobuliyatamma. The lands given are described as Harayada Handimaniya-saruhina-bhūmi (field situated near the ravine of Handimani in Haraya) and *gōru-gōḍagi* (land granted free for the grazing of cattle) in Hālampati and also the *dēvāsa* (mistake for dēvasva ?) of the god Rāmêdēvaru.

The district of Baḍaganâḍ referred to in this inscription is spoken of as a sub-division (kampana) of Sântalige Sāsira province and we also hear of Baḍaganâḍ Thirty district (E. C. VIII, Sagar 103, and 105) and another inscription speaks of the Baḍaginâḍikas as a sub-division or community of Brahmans (E. C. XII, Tiptur 1). From this it follows that the Brahman community known as the Baḍaganâḍinavaru are the descendants of the people who once inhabited parts of Shimoga District.

The usual imprecations, etc., are found at the end of the grant. Aivattu-nâḍu is also referred to in Nagar Taluk No. 34.

65

On a stone in the same village Puṇaji, in front of the Bramhêśvara temple.

Size 3' × 1'—6".

Kannada language and characters.

ಅದೇ ಪುಣಜಿ ಗ್ರಾಮದ ಬ್ರಹ್ಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'×1'—6".

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

- | | |
|------------------------------------|--------------------------------|
| 1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರಚಾರ | 8. ಷಯಕೆಯ ಹೊದ ೧ ಮುಂಡಗೆಯಕೆ |
| 2. ವೇ ತ್ರಯಲೋಕ್ಯ ನಾಗಾರಂಭ ಮೂಲಸ್ತಂ | 9. ಯ ಹೊದ ೧ ಮಾವಿನಕೆಯ ಹೊದ ೧ ಸೊ |
| 3. ಭಾಯ ಸಂಧವೆ \|\| ಸ್ವಸ್ತಿಶ್ರೀಮನು ಮ | 10. ಡಳದೇವನಕೆಯ ಮೇಲೆಸಿಂನೈ ೧ ಅಕೆ |
| 4. ಹಾ ಮಂಡಲೇಸ್ವರಂ ಸೊಡಳದೇವರಸರು | 11. ಳಗಣ ಸರುಸಿಂನೈ ೧ ತತ್ತಿಗರೊಕ್ಕ |
| 5. ಸುಧಕ್ರಿತು ಸಂವತ್ಸರದ ಪುಸ್ಯಬ ೩ ಸೋಮ | 12. ಲು ೧ ಯೇ ಬಿಟ್ಟಧಂಮ್ಮಕೆ ಆಳಿದ |
| 6. ವಾರದಂದು ದೇಕೇಸ್ವರದೇವರಿಗೆ 1 ಅಮೃತವ | 13. ಡೆ ವಾರಣಾಸಿಯಲ ಕವಿಲೆಯ |
| 7. ಡಿಗೆ ಕೊಟ್ಟ ಧೂಮಿ ಮಸಕಲಯ ತಾ | 14. ಕೊಂದವರು ಬ್ರಾಹ್ಮರ ಕೊಂದವರು |

Transliteration.

1. naima-stunga-siras-tunga-chandra-chāmara-chara-
2. vē trayiḷōkya-nagarā-rambha-mūla-stam-
3. bhāya Saṁbhava || svasti śrīnanu ma-
4. hā-maṇḍalēsvaraṁ Sodaladēvarasaru
5. Subhakritu-saṁvatsarada Pusya ba 3 Sōma-
6. vāradandu Dēkēsvara-dēvarige (?) amritap-
7. ḍige koṭṭa bhūmi Masakaliya Tā-
8. roya keya hoda 1 Muṇḍageya ke-
9. yi hoda 1 Māvina keya hoda 1 So-
10. ḍaladēvana keṛeya mēle simnde 1 ā ke-
11. ḷagaṇa saru simnde 1 tettigar okka-
12. lu 1 yi biṭṭa dharmmake aḷihida-
13. ḍe Vāraṇāsiyali kavileya
14. kondavaru Brāmhara kondavaru

Note.

This inscription records the gift of some land for the food-offerings at the temple of Dēkēsvara (?) by Sodaladēvarasa. The number of years elapsed in the Śaka era at the time of the inscription is not given. The date is merely stated to be Śubhakrit sam. Pushya ba 3 Sō. But we know from another inscription in the same taluk (No. 27) at Maḷali that Sodaladēva was a general under Ballāḷa III in Śaka 1224 Śubhakrit Kārtika or 1302 A. D. We may therefore take the date of the present record as Ś 1227 Śubhakrit sam. Pushya ba 3 which is equivalent to January 7, 1303 A. D., a Monday. Sodaladēvarasa is also referred to in Nagar 21 of the year Krōdhana with no Śaka date and Śagar 86 of Ś 1205.

The lands are measured in terms of *hoda* and *sinde*. The exact meaning of these words is not clear. The usual imprecation follows at the end of the inscription.

66

On a stone in the same village Puṇaji standing to the north of the Virabhadra temple.

Kannada characters and language.

Size 3' × 1'

ಅದೇ ಪುಣಜಿ ಗ್ರಾಮದ ವೀರಭದ್ರ ದೇವಸ್ಥಾನಕ್ಕೆ ಉತ್ತರದಲ್ಲ ನಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1'

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮ
2. ರಚಾರವತ್ಸಯೋಕ್ಯನಗರಾರಂಥ ಮೂ
3. ಲಸ್ತಂಭಾಯ ಸಂಭವೆ | ಸ್ಯಸ್ತಿ ಶ್ರೀ ಮನುಮ

4. ಹಾ ಮಂಡಲೇಸ್ವರಂ ಯರಸಂಕಕರ
5. ಗನಂ ಬಿರುದರಂಕುಸಂಮೂರ್ತಿನಾರಾ
6. ಯಣಂ ಸಾಹಿತ್ಯ ನೃಪ್ಪಜ್ಞನುಂ ಅಭಿನವ
7. ಭೋಜನುಂಬಿಲ್ಲೇಸ್ವರ ದೇವರ ದಿಬ್ಯ
8. ಶ್ರೀಪಾದ ಪದ್ಮಾರಾಧಕಂ ಬೀರರಸ
9. ದೇವರು ಬಂಮೇಸ್ವರ ದೇವರಿಗೆ ಕೆ
10. ಕುಂದದಲ್ಲ ಸಿವನೆಯ ರೇಮಂಜ್ಞತಿ
11. ಯಲ ಒಂದು ಸಿವನೆ ಕಬುನಾಡ ಚಂ
12. ಣವಡ್ಡಿಯಲೊಂದು ಸಿವನೆ ತಂಮ
13. ಕೋಟಿನಾಯ್ಕ ಕೊಟ್ಟುದು ಹ
14. ಡ ಅಲಗೇರಿಯಲ ಅಟು
15. ಅಯ್ಯು ಬಿನುಗು ಮೂವತ್ತು
16. ರರಸಕೊಟ್ಟು ಬಿನುಗು
17. ವತ್ತು ಮೂವತ್ತು ಮಲ್ಲಗನ
18. ಲು | ಸ್ವಸ್ತಿ ಶ್ರೀಮನುಮಹ
19. ಸ್ವರ ಸೋದಳದೇವರಸರುದೇ
20. ದು ಮಂಣಲಿಯಲ ಂ ಸಿವನೆ
21. ಟ್ತುದು ಂ ಸಿವನೆ ತೆಲಗರುಒಂದು
22. ಕೊಟ್ಟುದು ಬೆದಲದ ಂ ಸಿಂಗ
23. ಲಿಯ ಂ ಸಿ ದ ಂ . . ಅಯ್ಯತ್ತುನಾ . . .
24. ದಲಸಿವನೆ ಫ . . ಪಾಲಸುದು ಯದ
25. ಕೆ ಅಳಿದವನರನರು ? ಅವನರಕದ
26. . . ದವನು .

ಚಕ್ಕೆ ಎದ್ದು ಹೋಗಿದೆ

Transliteration.

1. nannas tunga-siras-tunga-chandra-châma-
2. ra-chârave trayilôkya-nagarâ-rambha-mû-
3. la-stambhâya Sambhave ! svasti śrīmanu ma-
4. hâmaṇḍalêsvaram yarasanka-kara-
5. gasam birudarankusam Mûrtinârâ-
6. yanam sâhitya-sarbbajñanam Abhinava-
7. Bhôjanam Billêsvara-dêvara dibya-
8. śrî-pâda-padinâ-râdhakam Birarasa-
9. dêvaru Bammêsvara-dêvaringe Ke-
10. kundadali Sivaneya Rêmanṇa-ti
11. yali ? ondu sivane Kabunâḍa Cham-
12. ṇavaḍḍiyal ondu sivane tamma
13. Kôṭenâyka koṭṭudu Ha
14. ḍa Âlalageriyali âru
15. aidu binugu mûvattu

16. rarasa koṭṭa binugu
17. vattu māvattu Malliga-na
18. lu | svasti śrīmanu Maha
19. svara Soḍaḷadēvarasaru de
20. du Maṇṇaliyali 1 sivane
21. ṭṭudu 1 sivane Teligaru ondu
22. koṭṭudu beḍalada 1 singe
23. liya 1 si da 1 aivattu nâ
24. dali sivane 5 pālisudu yida-
25. ke aḷipidava narana [Rau] rava-narakada
26. davanu.

Note.

This record is of the time of Bīrarasa who was a general under the Śântara kings who ruled in Pomburcha or Humcha in Nagar Taluk. There are several Śântara generals and kings of this name referred to in inscriptions, and it is not easy to identify the Bīrarasa of this record.

The epigraph gives him the titles, *mahāmandalēśvara*, a saw to kings, an elephant-goat to the titled chiefs, a Nārāyaṇa in form, master of Sāhitya, a new Bhōja, worshipper of the lotus feet of Billēśvara.

The inscription next describes the gifts of land made by Bīrarasa to the god Bammēśvara. These consisted of one *sivane* (a measure of land) in the village Kekunda, one *sivane* in Rēmaṇṇati, one *sivane* in Chaṇṇavaḍḍi of Kabunāḍ. Other grants of land to the same temple made by Kōṭenāyaka and Bīrarasa are next recorded. These are given in terms of the measure *binugu*. Soḍaḷadēvarasa (apparently the governor referred to in the previous inscription) is also stated to have presented the temple with a *sivane* of land in Maṇṇali. Other grants recorded are those of the oil-mongers (telligar) and the Ayvattu-nāḍ.

The usual imprecation is found at the end of the grant.

The date of this record is probably the same as that of the previous number namely about 1300 A. D.

Several letters at the end of lines 12 to 25 are lost as the inscription slab has peeled off at this place.

67

On a stone set up in front of the Virabhadra temple in the village Basavâpura in the same Kaḷûrkatte hōbali.

Size 7' × 2'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು, ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಬಸವಾಪುರ ಗ್ರಾಮದ ವೀರಭದ್ರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ಜಗತಿ
ಗೋಡೆಗೆ ಒರಗಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 7'×2'.

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರ (ಚಾಮರಿ) ತಾಮರತಾರವೆತ್ತ
2. ಯಿಲೋಕ್ಯ ನಗರಾರಂಭಂ ಮೂಲಸ್ತಂಭಾಯ ಸಂಭವೆ |
3. ಉರುಕಾಂಚೆನ ದತ್ತಾನಾಂಗವಾಂಕೋಟ ಶತಯಿರಪಿ | ಪಂಚಕೋಟತುರಂಗಾ
4. ನಾಂತತ್ಪಲಂಲಿಂಗದರುಷನಂ | ಸಕಮರುಷ ೧೩೫೯ ನೆಯ ನಳಸಂ
5. ವರ್ಧದ ಮಾರ್ಗಸಿರಬ ೩೦ ಸುಲರು [ಗ] ದ ಮಲ್ಲನಾಥ ಒಡೆಯರು ಬಾಳೆಯಹ
6. ಳಿಯ ಸಿಂಹಾಸನದಗಲ ಪಟ್ಟಾಭಿಶೇಖರಾಜ್ಯವಂ ನಾಳುತ್ತಿದಲ್ಲನಂ
7. ಮ್ಮದಾಸೋಹಿ ಹಡಪದ ಬಸವಂಜಂಗೆ ಕೊಟ್ಟತ್ವದ ಪಟ್ಟಿಯ ಕ್ರಮ
8. ವೆಂತೆಂದರೆ ಬಶವಪುರದ ಶ್ರೀ ವೀರಭದ್ರ ದೇವರಿಗೆ ಮಾಡಿದ ತ್ವತ್ತದ
9. [ಧೂ] ಮಿಯವಿವರ | ಸಿತಗರ ಸಿಂನೆ ಹರವನೆಯ . . . ಬ ೪|| ಬೀಜವರಿದೆ
10. ಳಲಕೆಯು ಬೊಂಮಿಗನ ಮೊರಡು ಸಹಾಬ ೧೧ ಬೀಜವರಿ ಒಡವಿನಹದ
11. ಬ೯ ಬೀಜವರಿ | ಚಿಕಮಾವಿನ ಹೊರಬ ೩|| ಬೀಜವರಿ ಹಿರಿಯಮಾವಿನ
12. ಕೆಯಬ ೪|| ಬೀಜವರಿ | ಅಂತ್ತು ಬೀಜವರಿಬ ೩೨|| ಅಕ್ಷರದಲು ಮೂವತ್ತ
13. ಯರಡುವರೆ ಬಂಡುಗ ಯೀಧ
14. ತ್ರಕೆ ನೆಡವಕರ್ತೃ ಸದಾಕಾರ ಜನ ೩೦ ಒಡೆಯರುಗಳಿಗೆ
15. ಬೋನವಮಾಡಿ ನೀಡುವರಿಬ್ಬರು ನೀರು ಮಾಡುವ ನಯ . .
16. ನಬೋನ ತುಪ್ಪತೊಯೆ ಮೂಜುಪದಾರ್ತ್ . . ಮಧ್ಯಾನ ವೀಳೆಯ
17. ಸಹವಾಗಿ ನೀನು ನಡಸಿ ಬಹೆ ಯೀ ಧತ್ತ . . . ಬೊಮ್ಮರ
18. ಹಿತ್ತಿರು ಆ ಹಲಸಿನಮರ ಆ ಧತ್ತಕೆ ಆತನ ಮನೆ ಹಿ
19. ತ್ತಿಲು ಸಹ ಕೊಟ್ಟಿವಾಗಿ ಯೀ ಧೂಮಿಯನು ಆ ಬಸವಾ ಪುರದ ವೀರಭ
20. ದ್ರ ದೇವರಿಗೆ ಧತ್ತವನು ನೀನು ಸದಾಕಾಲ ನಡಸಿಕೆಯೆ [ದುಕೊಟ್ಟ] ಕಲ್ಲು ಪಟ್ಟಿಯ
21. ಧರ್ಮಕ್ಕೆ ಅಳುಪಿದವರು ಶ್ರೀವೀರಭದ್ರದೇವರ ತಪಿದವರು
22. ಶ್ರೀವಾ [ರ] ಣಾಸಿಯಲ ಕವಿರೆಯ ಕೊಂದಪಾಪಕ್ಕೆ ಹೋಹರು ಯಂತಪ್ಪದ ಕೆಸಾ
23. ಕ್ಷಿಗಳು ಆಯಿವತ್ತು ನಾಡ ಬಲುಗದ ಸಿಂಗಗಲುಡ ಳಿಯ ಬಯಿಚೆ
24. ಗಲುಡ ಪಟ್ಟಗುಪ್ಪೆಯ ಮಾರಗಲುಡ | ಗೊರಗೋಡ ಡ | ಕೊಡಲು
25. ರಸಿದ್ದಗ ಳುಡ | ಸಾತಾಳಬಯಿರಗಲುಡ | ಮಾಲರ ಳುಡಹ
26. ರ ತಾಳಹೊಟ್ಟಿಯಪ್ಪಗಲುಡ | ಹೆಬ್ಬಯಲಮಾಡಿ ಮೊಸುರ
27. ಮುತ್ತಗಲುಡ | ಯಂತಪ್ಪದಕ್ಕೆ ತುಂದೆಯ ಹೂವಿನ . . ತಪ್ಪನ
28. ಬರಹ ಒಡೆಯ
29. ಗಳ ಒಪ್ಪ

Transliteration.

1. namas tunga-siras-tunga-chandra (chāmari) tāmara-tārove tra-
2. yilōkya-nagarā-rambhāṃ mūla-stambhāya Sambhāve |
3. uru-kānchana-dattānām gāvām kōṭi-śatayir api | pancha-kōṭi-turangā-
4. nām tat-phalaṃ Linga-darushanām | Śāka-varuṣa 1359 neya Nāḷa-sam-

5. vachharada Mārggasira ba 30 Su Āru [ga] da
Mallinātha-oḍeyaru Bāḷeyaha-
6. ḷiya simhvāsanadali paṭṭābhiśēkha-rājyavan Aluttidalli nam-
7. ma dāsōhi Haḍapada Basavamṇaṃge koṭṭa tsatrada paṭṭeya krama-
8. ventendare Baṣavapurada Śrī Vīrabhadra-dēvarige māḍida tsatrada
9. [bhû-] miya vivara¹ sitagara-siṇne hara-vaneya . . . kha 4½ bījavari be-
10. ḷala-keyi Bōmmigana moraḍu saḷā kha 11 bījavari odavina hada
11. kha 9 bījavari¹ Chikamāvina hola kha 3½ bījavari Hiriyānāvina-
12. keyi kha 4½ bījavari¹ anttu bījavari kha 32½ . . . aksharadalu mūvatta-
13. yaraḍu vare khaṇḍuga¹ yī chha-
14. trake neḍava kaṭṭaḷe sadā-kāla jana 30 oḍeyarugalige
15. bōnava māḍi nīḍuvar ibbaru nīru māḍuva saya
16. na bōna tuppa toye mūru padārṭta madhyāna-vīleya
17. sahaṇvāgi nīnu naḍasi bahe yī chhatra....Bomarsara
18. hītilu ā ḷalasina mara ā chhatrake ātana mane hi-
19. ttilu saha koṭṭevāgi yī-bhūmiyanu ā Basavapurada Vīrabha-
20. dra-dēvarige chhatravānu nīnu sadākāla naḍasihe yen [du koṭṭa] kallu-
paṭṭeya
21. dharmakke āḷupidavaru śrī-Vīrabhadradēvara tapidavaru
22. śrī-Vā [ra] nāsiyali kavīleya konda pāpakke hōharu yintappudake sā-
23. kshigaḷu Ayivattu nāḍa Balugada Singagaḍa ḷiya Bayicha-
24. gaḍa Paṭṭaguppeya Māragāḍa¹ Goragōḍa ḍa¹ Koḍalū-
25. ra Siddagaḍa¹ Sātāḷa Bayiragaḍa¹ Mālara uḍa Ha-
26. ratāḷa Hoṭṭeyappa-gaḍa¹ Hebbayala Mādi Motura
27. Muttagaḍa¹ yintappudakke tumbeya-hūvina tappana¹
28. baraha oḍeya
29. gaḷa oppa

Note.

This record registers the gift of land of the sowing capacity of 32½ khaṇḍugas as also a house belonging to one Bommarasa, with the backyard of the house and a jack fruit tree, owned by him for feeding 30 Oḍeyars (Lingāyat priests) in a choultry belonging to the temple of Vīrabhadra-dēvaru in the village Basavāpura. The donor was Mallinātha-Voḍeyar of Āraga¹ ruling on the throne of Bāḷeyahalli, a village in the Koppa Taluk (Narasimharajapura Sub-taluk) of the Kadur District. Evidently he was the high priest holding the pontificate of Bāḷeyahalli, which is even now the seat of a highly respected guru of the Vīraśaiva sect. The words *simhvāsana* (throne) and *paṭṭābhiśēka* used for him in line 6 preclude idea of his

¹ A Vīraśaiva guru of this name is met with in E. C. VIII Sorab 126 of 1434. At this time, the governor of Āraga was Sirigirinātha Oḍeyar.

being a provincial governor under Vijayanagar kings. Hadapada Basavanṇa was a *dāsôhi* (almoner) under the donor. The donee was to receive the land and manage the feeding arrangements at all times. It was stipulated that 30 *Oḍeyars* had to be fed daily; two cooks were to be engaged for cooking and serving, one attendant was to be appointed for supplying water to the guests. The meals were to consist of boiled rice, ghee and boiled pulses (*toye*) and betel leaves were also to be served to the guests during the day time.

Details are given of the lands granted. The witnesses to the grant are the various *gaḍas* of Ayvattu-nād including Singagaḍa of Baluga, Bayichagaḍa of..... Mâragaḍa of Paṭṭaguppe, of Goragôḍu, Siddagaḍa of Koḍalûr, Bayiragaḍa of Sâtâl,.....gaḍa of Mâlûr, Hotṭeyapagaḍa of Haratâl, Mâdigaḍa of Hebbyal, Muttagaḍa of Motûr. The signatures to the grant next follow but this portion is full of lacunae.

At the beginning of the grant are the usual invocatory stanzas addressed to Śaṁbhu and another verse in praise of the devotion to Linga which may be translated as follows :—The fruit of beholding a linga is equal to that acquired by the gift of great quantities of gold, of hundred crores of cows, and of five crores of horses.

The date of the grant is given as Ś 1359 Nāḷa sam. Mâr. ba. 30 Śu. which is equivalent to December 7, 1436, a Friday if we take Ś 1358 Nāḷa.

68

At the same village Basavâpur, on a slab standing by the eastern wall of the Virabhadra temple.

Size 6' × 2'

Kannada language and characters.

ಅದೇ ವೀರಭದ್ರ ದೇವಸ್ಥಾನದೊಳಗೆ ಪೂರ್ವದಿಕ್ಕಿನ ಗೋಡೆಗೆ ಒರಗಿಸಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6'×2'

(ಅಕ್ಷರಗಳು ಸೀಕರಾಗಿವೆ.)

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರಯಿರೋಕ್ಯ
2. ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಸಂಭವೆ ಸ್ಯಸ್ತಿ ಶ್ರೀ ಮಂಮ
3. ಹಾ ಮಂಡಳೇಸ್ವರಂ ಅರಿರಾಯ ವಿಭಾಡ ಭಾಷೆಗೆ ತಪ್ಪುವರಾ
4. ಯರಗಂಡ ಚತುಸ್ಸಮುದ್ರಾಧಿಪತಿ ಶ್ರೀವೀರಹರಿಹ
5. ರ ರಾಯಕುಮಾರ ಶ್ರೀ ವಿರೂಪಾಕ್ಷ ರಾಯ ಸಿರುಧಾರದೊಳು
6.
7. ರಕೆಡಿಯಂತೀ ರಾಜ್ಯಂ ಮೇರೆಯಾಗೆ ಸುಖದಿ
8. ಂ ರಾಜ್ಯಂಗೇಯತ್ತ ಮಿರರು

(ಮುಂದೆ ಅಕ್ಷರಗಳು ಸಮೆದುಹೋಗಿವೆ.)

Note.

The greater part of this record is completely worn out and illegible. It begins with the usual invocatory verse addressed to the god Śambhu and then comes the statement that it belongs to the reign of Virūpāksharāya, son of Vira Harihararāya with the titles mahāmaṇḍalēśvara, champion over hostile kings, punisher of kings who break their word and the lord of four seas. He is stated to have been ruling at Sirudhāra. He was evidently Harihara II's son Virūpāksha who is said to be reigning in Vijayanagar in 1404-5 in some inscriptions of the neighbouring taluks (See. E. C. VIII Tirthahalli 13 and 196 of 1404). No date is given. The rest of the inscription is effaced.

69

On a Viragal standing in a jungle to the east of Māvinahole village in the hōbali of Kaḷurkaṭṭe.

Size 4' × 2'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಮಾವಿನ ಹೊಳೆ ಮಜರೆ ಹಾದರವಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವಕಾನಿನಲ್ಲಿ
ನಿಂತಿರುವ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 4' × 2'

(1ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.)

1. ನಮಸ್ತುಂಗ (ಚಕ್ಕೆ ಎದ್ದುಹೋಗಿದೆ)
2. ಭಮೂಸ್ತಂ
3. ವರಿಪ ೧೦೭೮ ಧಾತನ

(2ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.)

4. ಮಂಡಳೇಸ್ವರಕು
5. ಕಾದ . . ತಬಸವರಸರು
6. ಗ್ಗ್ಗಡೆಯ ದತ್ತಿಯ ಚಲಪೇಳ

Note.

This viragal inscription is full of lacunæ, the slab on which it is incised having peeled off in most places. The date S' 1078 Dhātri (A.D. 1156) is given. One Basavarasa seems to have fought in a battle and either he or one of his followers seems to have died during this fight.

70

On a stone set up in front of the Venkaṭaramaṇasvāmi temple in the village Muḍuba in the same Kaḷurkaṭṭe hōbali.

Size 3' × 1'

Kannada language and characters.

ಅದೇ ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಬಾಣಗದ ಮಜರೆ ಮುಡುಬ ಗ್ರಾಮದ ವೆಂಕಟರಮಣ ದೇವಾಲಯದ ಮುಂದೆ
ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 1'

ಸೂರ್ಯಚಂದ್ರರು.

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

ಚಕ್ರ, ಶಂಖ.

- | | |
|-----------------|--------------------------|
| 1. ಶ್ರೀಮತು | 7. ಬಿಟ್ಟೋಟವನು ದಾದು |
| 2. ಚೆನ್ನಕೇ | 8. ಲ ಸಂಕಯಗೆ \| ಅಪೂ |
| 3. ಶವದೇವ | 9. ಜರಿಯ ಮಗಂರಾ |
| 4. ರಗೆ ಮುಡುಬದ | 10. ಮನಾತಂಗಿ \| ಯೇಲುಂ |
| 5. ಕಾಮರರಸಗೌಡನ ಮ | 11. ಬಳಿದತ್ತಿ \|\| ದಾನಪ . . |
| 6. ಗ ಬೊಮ್ಮಗೌಡನು | 12. |

Note.

This inscription records the gift of a garden by Bommagaṇḍa, son of Kāmara-sagaṇḍa of the village Mudaba, to the god Chennakēśavadēvaru. The land was to be enjoyed as *umbali* by Dādula Sankaya and Rāmanatha, son of the temple priest. The usual imprecation at the end is lost as the letters here have peeled off. The characters seem to be of the 17th century.

71

On a viragal lying in a jungle to the north of the village Kōṭe, a hamlet belonging to Varakōḍ in the same Kalūrkatte hobli.

Size 9' × 2' - 9"

Kannada language and characters.

ನಗರದ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ವರಕೋಡು ಗ್ರಾಮದ ಮಜರೆ ಕೋಟೆ ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರದಲ್ಲಿರುವ
ಕಾನಿನಲ್ಲಿ ಬಿದ್ದಿರುವ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 9' × 2'—9"

ಮೇಲ್ಭಾಗದಲ್ಲಿ ಸಿಂಹಲರಾಟ, ಪಕ್ಕದಲ್ಲಿ ಚಿತ್ರಕೆಲಸ, ಮಧ್ಯದಲ್ಲಿ ವಿಮಾನ, ಕೈರಾಸ ? ಪಲ್ಲಕ್ಕಿ, ವಾಡ್ಯಗಾರರು, ವಿಮಾನ,
ಅಪ್ಪರಸ್ಸು, ಕುದುರೆಯುದ್ದ, ಮಲ್ಲಯುದ್ದ, ಮಧ್ಯದಲ್ಲಿ ಆರುಪಟ್ಟಿಗಳಲ್ಲಿ ಅಕ್ಷರಗಳಿವೆ.

Iನೆಯ ಪುಟ—

1. ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ [ಚಾರ] ವೆ| ತ್ರೈಲೋಕ್ಯ ನಗ
2. ರಾರಂಧಂ ಮೂಲಸ್ತಂಭಾಯ ಸಂಧವೆ || ಸ್ವಸ್ತಿಶ್ರೀ

IIನೆಯ ಪುಟ—

3. ಸಕವರುಶ | ೧೨೧೯ ತನೆಯದ್ಧಂಮ್ಮುಂ ಸಂವತ್ಸರದ ವೈ
4. ಸಾಖ ಸುದ್ದ ಸಪ್ತಮಾ ಬುಧವಾರದಂದು | ಶ್ರೀಮನು ಮಹಾಮ
5. ಂಡಳಿಸ್ವರಂ ವಯಿರಿ ಮಂಡಳಿಕಗಳ ಗಂಡಗತ್ತರಿ ಭಾಣಿಗೆ ತಪ್ಪು
6. ವ ಮಂಡಳಿಕರಗಂಡ ನರಪತಿ ಜಗದಾಳ ವಿರಬಿರುದಾಳ
7. ದೇವರಸರು ಹೊಯ್ಸಣ ಬಲ್ಲಾಳ ದೇವರಾಯನ ದ

IIIನೆಯ ಪಟ್ಟಿ—

8. ಇವಯ್ಯ ಮಾಯಿದೇವನ ಕೂಡೆ ಮುತ್ತೂರಲಿ ಕಾಳಗವಾದ
9. ಂದು ಶ್ರೀಮತು ಆಯಿವತ್ತುನಾಡು ಸಮೇತ ಆಯ್ದುಮಂ
10. ದಿಂಗೆ ಮೂಡಲಮಂದೆ ನಿಸುವ ಬಲುಗದ ನಾಗೆಯನ
11. ಅಳಿಯ ವೀರದೊಳಂ ಬೇಲನ ಸರಿದೊರೆ ಬಂದ ಪರೆ ಕ್ರಿಯುಗ
12. ತ್ರೇತದ್ವಾಪಾರ ಕಲಿಯುಗದೊಳಗಣ ವೀರರುಂ ಪರಬಳಸಿಂಗಸಂಗ

IVನೆಯ ಪಟ್ಟಿ—

13. ರದೊಳುಂ ಇಂತು ವೀರದೊಳುಂ ವಿಖ್ಯಾತದೊಳುಂ ತ್ಯಾಗದೊಳುಂ
14. ಂದೋಗದೊಳುಂ ಮಿಗಿರೆನಿಸಿದ ಪರಬಳಸಿಂಗ
15. ಬೇರೆಯನು ಆಯ್ದುತ್ತುನಾಡುದಳಂ ಆ ಎನಲು ವೀ

Vನೆಯ ಪಟ್ಟಿ—

16. ರದಲಿ ಪೂರಯಿಸಿತಳ್ಳಿ ಣಿಯೆಚ್ಚಿ ಕುದುರೆ ಕಾಲಾಳ ಕುತ್ತಿ ಕುತ್ತಿ
17. ನಿಕೊಂಡು ವೀರಸ್ವರ್ಗ್ಗಂ ಪಡೆದನು ||| ಮಂಗಳ ಮಹಾಶ್ರೀ
18. ಶ್ರೀ|| ಯೀ ಕಲ್ಲ ಮಾಡಿಸಿದ ಗಂಗವಳಿಯ ಬೊಗೆಗೊಡದೇ
19. ವಡೊಂಮ್ಮ ಚಕ್ಕನಾಗೆಯ || ಯೀಕಲ್ಲಮಾಡಿದಾತ ನಿಂ

VIನೆಯ ಪಟ್ಟಿ—

20. ಗೊಜನ ಮಗ ವೀರೋಜ || ಅರಿದತರೆ ಹೊರಳಿದ ಮುಂಡಂ ಕರುಳ್ಳು
21. ತ್ರಿದಕಾಲ ತೊಡರು ಹರಿವುತರಕ್ಕಂ ಮರಳ್ದಾಂತ ನಿಲುವ ಸುಧಟ
22. ರ ಮರುಳ್ಳ ಸಗಿದ ಜವನ ತೆಪದೆ ಬೇಲನಾಂತಿಪುದಂ ಯೀಲ್ಲಬ
23. ರೆದಾತ ಗೊರಗೋಡ ಬಲಯ ನೇನ ಬೋವನಮಗಂ ಬೊಂಮಂಣ

Transliteration.

I band.

1. namas tunga-siras-tunga-chandra-chāmara [chāra] ve¹ trai|ōkya-naga-
2. rārambhāṃ mūla-stambhāya Sambhave || svasti śrī

II band.

3. Saka varuśaⁱ 1219 taneya Ddu (ṃ) rimmukhi-samvatsarada Vai-
4. śākha suddha saptamī Budhavāradandu śrīmanu mahāma-
5. ṇḍaḷeśvaram vairimaṇḍalika-gaḷa-gaṇḍa-gattari bhāsege-tappū-
6. va maṇḍalikara-gaṇḍa narapati-jagadāḷa vīra-birudāḷa
7. Dēvarasaru Hoysiṇa Ballāḷa Dēvarāyana da-

III band.

8. lavayya Māyidēvana kūḍe Muttūrali kāḷagavāda-
9. mdu śrīmatu ayivattu-nāḍu-samēta aidu-mam-
10. dinge mūdala-mandenisuva Balugada Nāgeyana
11. aḷiya vīradolaṃ Bēlana sari dore bandapare Kritayuga-
12. Trēte Dvāpāra-Kaliyuga-dolaṅga vīrarum para-baḷa-singa sangā-

IV band.

13. radoluṃ intu viradoluṃ vikhyâtadoluṃ tyâgadolu-
14. m bôgadoluṃ migilenisida parabala-singa
15. Bêleyanu ayvattu-nâḍu-daḷam â enalu vî-

V band.

16. radali pûrayisi taḷṭiriyechchi kudure kâlâḷa kutti kuṭti-
17. sikoṇḍu Vira-svarḡgam paḍedanu^{||} mangalaṃahâ śrî
18. śrî^{||} yî-kalla māḍisida Gangavaḷiya Bogegoda Dê
19. va Bommma Chikka Nâgeya^{||} yî kalla māḍidâta Sim-

VI band.

20. gôjana maga Virôja^{||} arida tale horaḷida muṇḍam karuḷsu-
21. ttida kâla toḍaru harivuta raktam maraḷd ânta niluva subhaṭṭa-
22. ra maruḷ masagida Javana teṛade Bêlan ântiḡidam yi kalla ba-
23. redâta Goragôḍa Balaya-sênabovana magam Bommaṇṇa

*Translation.***LL. 1-2.**

Obeisance to Śambhu (the usual stanza).

LL. 3-4.

Be it well. In the Śaka year 1219, the year Durmukhi, on Wednesday, 7th lunar day of the bright half of Vaisâkha : —

LL. 4-8.

When the illustrious mahâmaṇḍalêśvara, a battle-axe to the necks of the hostile maṇḍalikas, champion over kings, champion over titled heroes, Dêvarasar, fought in Muttûr with Mâyidêva, the general of daḷavayya Hoysaṇa Ballâḷadêvarâya : —

LL. 9-10.

The illustrious son-in-law of Nâgeya of Baluga, which is the eastern *mandu* of the five *mandus*, accompanied by the Ayvattunâḍ : —

LL. 11-13.

Who among the heroes of Kṛita, Trêṭa, Dvâpara, and Kali yugas can equal Bêla, who is a lion in battle to the enemy troops ?

LL. 13-17.

Thus spoken of as great in prowess, fame, liberality and enjoyment, a lion to the hostile forces, Bêlaya displayed his valour to the fullest extent, to the admiration of the army of Ayvattu-nâḍ, met the enemy, pierced them, fired arrows at

them, slew the horse and foot soldiers, was wounded in return and attained the heaven of heroes.

LL. 18-20.

Good fortune : Bôgegôḍa of Gangavaḷi, Dêvabomma, and Chikka Nâgeya got this stone engraved. This stone was made (engraved) by Vîrôja, son of Singôja.

LL. 20-22.

The heads (of enemies) being cut off, their trunks rolling, the *toḍar* (chain) of the leg entwined by entrails, their blood flowing, Bêla fought and pierced like the God of Death seized by a demon, the warriors who encountered him again and again.

LL. 22-23.

Bommaṇa, son of Balaya-sênabôva of Goragôḍ wrote this.

Note.

This viragal inscription records the exploits of a hero named Bêla who fought on behalf of Dêvarasa against Mâyidêva, the general of the Hoysala king Ballaḷa (III) in the battle at Muttûr. The date of the inscription is given as Ś 1219 Durmukhi Vaiś. sù. 7 Bu which corresponds to April 11, 1296 A.D. taking Durmukhi Ś 1218.

Muttûr is a village nearby in Kerehalli hobli of Nagar Taluk. Dêvarasa of this record is probably the same as Soḍḍala Dêvarasa referred to before and was the ruler of Sântalige. See Nagar 61 of 1238 A.D., and 27 of 1302 A.D. There seem to have been constant wars and alliances between the Hoysalas and the Sântara kings of Sântalige province.

72

On a viragal standing in front of the Hoḷeyammiana Īśvara temple in the village Sutta in the same Kalûrkatte hobali.

Size 5' × 3'

Kannada language and characters.

ನಗರದ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಸುತ್ತಗ್ರಾಮದ ಹೊಳೆಯಮ್ಮನ ಈಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ
ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5' × 3'.

Iನೆಯ ಪುಟ—

1. ನಮಸ್ತುಂಗಸಿರಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೆ | ತ್ರಯಲೋಕೈನಗರಾರಂಭ
2. ಮೂಲಸ್ತಂಭಾಯಶಂಭವೆ | ಸ್ವಸ್ತಿಶ್ರೀ ಸಕವರು [ಪ] ೧೨೨೪ನೆಯ ಸು

IIನೆಯ ಪಟ್ಟಿ—

3. ಭಕ್ತುತು ಸಂಪದರದಕಾರ್ತಿಕನುಧ ಪುಣ್ಯಮಿ ಮಂಗಳವಾರದಂ
4. ದು ಶ್ರೀಮಂನೃಹಾ ಮಂಡಲೇಸ್ವರ ಅದಿಯರಾದಿತ್ಯ ವೈ
5. ರಿಮಂಡಳಿಕ ಜಗದ್ಧಳಯಹೊನ್ನಂಕೊಟ್ಟು ಕುದುರೆಯ ಕ

IIIನೆಯ ಪಟ್ಟಿ—

6. ಟ್ಟು ವಮಂಡಳಿಕರಗಂಡ ಗಂಡರಿಗೆಗಂಡ ದಕ್ಷಿಣಸರದ ಅಕೊ
7. ಳಗಿಯ ? ಸೊಡಲದೇವರಸನು ಯೇಬರನಾಯಕ

IVನೆಯ ಪಟ್ಟಿ—

8. ನಕೂಡೆ ಸಾಲವೂರಲಕಾಳೆಗವಾದ್ಲ ಪರಬಳಸಿಂಗ ಗಂಡ ಜಗದ್ಧ
9. ಳಯ ಹೆಣನಕುತ್ತಿ ಪೊಡೆಯನಕಾಲನಗಂಡ ರಣದಲ ಪೊಡೆಯ
10. ನನಿಕ್ಕಿಡಲೋಡಿಹನಾಯ್ಕನಗಂಡ ಸುತ್ತದ ಅಂಮಣಗೆಡೆಯ

Vನೆಯ ಪಟ್ಟಿ—

11. ಮೂಡಗೆಡೆಯ ಸಿಂಗಿಯನಮಗಂ ಗಂಗತುಳಿಯ ಮೂಡನು ಸಮ
12. ರಾಂಗಣದಲ್ಲತಳಿತಿರಿದು ಜರಿದ ಕುದುರೆಯ ಮೀರಿದಕಾರಾಳ ಕು
13. ತ್ತಿಕ್ಕುತ್ತಿಸಿಕೊಂಡು ಸುರಲೋಕಪ್ರಾಪ್ತನಾದನು ಮಂಗಳಮಹಾಶ್ರೀ

I. band.

1. namas tunga-sirah-chumbi-chandra-chāmara-chârave | trayiḷōkya-nagarâ-rambha-
2. mûla-stambhâya Śambhave | svasti śrī Saka varu 1224 neya Su-

II. band.

3. bhakrutu-saṁvachharada Kârtika sudha pûrṇami Mangala-vâradan-
4. du śrīman-mahâ-maṇḍalêsvara Adiyarâditya vai-
5. ri-maṇḍalika-jagaddaleya honna-kottu-kudureya-ka-

III. band.

6. tṭuva-maṇḍalikara-gaṇḍa gaṇḍarigeganda Dakshina-sarada Ako-
7. laḡiya Sodaladêvarasanu Yebara-nâyaka-

IV. band.

8. na kûḍe Sâlivûrali kâḷegavâdalli parabala-singa gaṇḍa-jagadda-
9. leya heṇana-kutti-voḍeyana-kâbana-gaṇḍa ranadali voḍeya-
10. nan-ikkidaḷ oḍi baha nâykana gaṇḍa Suttada Ammaṇa-gedeḡya

V. band.

11. Mûdagedeḡya Singeyana magayṇ Ganga Tabaliya Mûdanu sama-
12. raṅgaṇadalli talitiridu êrida kudureya mîrida kâlâlâ ku-
13. tti kuttisi koṇḍu suralôka-prâptanâdanu mangala mahâ śrī

Note.

This is a viragal recording the heroism and death of a warrior named Mûḍa of Ganga Tabali, son of Singeya (son ?) of Mûḍageḍe¹, (son ?) of Ammanageḍe of the village Sutta. His death took place in a battle at Sâlivûr (same as the present village Sâlûr in Shikarpur Taluk) in which Soḍaladêvarasa was opposed to Yêbaranâyaka. The date is given as Ś 1224 Śubhakrit sam. Kâr. śu. 15 Man corresponding to Tuesday, 6th November 1202 A.D. Soḍaladêvarasa has been referred to in previous inscriptions. The titles applied to him in this record are mahâmaṇḍalêśvara, a sun to the Adiyas, conqueror of the world of hostile maṇḍalikas, enemy to the maṇḍalikas who obtain horses by paying gold, hero to heroes (gaṇḍarige-gaṇḍa). The battle with Yêbaranâyaka at Sâlûr is also referred to in Nagar 27 where Soḍaladêva is said to have engaged in battle against him on behalf of Ballâḍadêva. Yêbaranâyaka was a general under the Yâdava king Ramadêva as can be seen from the next record.

The titles applied to the hero Mûḍa are a lion to hostile forces, conquer of the world of heroes, champion over those who protect their master by piercing dead bodies ?, champion over the warriors who run away leaving their masters in danger.

The meaning of *dakṣiṇasarada akolaḡiṇya* an epithet applied to Soḍaladêvarasa in line 6 is not clear. The letters here, however, are illegible and the reading is doubtful.

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On a viragal, lying in a jungle near the bridge on the Śaravati river, to the south of the same village Sutta.

Size 10' × 2' — 9"

Kannada language and characters.

ಅದೇ ಸುತ್ತ ಗ್ರಾಮಕ್ಕೆ ದಕ್ಷಿಣದಲ್ಲಿ ಶರಾವತಿ ಹೊಳೆಯ ಸೇತುವೆಗೆ ಒಂದು ಫರ್ಲಾಂಗ್ ದೂರದಲ್ಲಿರುವ
ಕಾನಿನಲ್ಲ ಬಿದ್ದಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 10' × 2'—9"

Iನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

1. ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೆ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾ
2. ಯಶಂಧವೇ ಸ್ವಸಿಶ್ರೀನಕವರಃಸ ೧೨೦೨ನೆಯ ಮನುಮಥ ಸಂವತ್ಸರದ

IIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

3. ಮಾಘಸುದ್ದ ಪಾಡ್ಯ ಅಧಿತ್ಯವಾರದಂದು ಶ್ರೀಮನುಮಹಾಮಂಡಲೇಸ್ವರಂ
ವೈರಿಮ
4. ಂಡಳಿಕಗಳಿಗಂಡಗತ್ತರಿ ಹೊನ್ನಕೊಟ್ಟು ಕುದುರೆಯಕಟ್ಟುವ ಮಂಡಳಿಕರ
5. ಗಂಡ ತುಳುವರಾಯ ಸ್ಥಾಪನಾಚಾರ್ಯ ಭಾಸೆಗೆ ತಪ್ಪುವ
ಮಂಡ
6. ಳಿಕರಗಂಡ ಮಂಡಳಿಕಕರಾರಿಕಹತ್ಯ (ಹ) ಮಲ್ಲವೀರ

¹ Mûḍageḍe is probably an abbreviation for Mûḍahageḍaḡe.

IIIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

7. ಕೋಟಿಯನ್ನು ಯಾದವನಾ[ರಾ]ಯಣ ರಾಮದೇವರಾಯನದಳವಯ್ಯ ಏ
8. ಭರಪನಕೂಡೆ ಮುಗುಳಗೇರಿಯಲ್ಲ ಕಾಳಗವಾದಂದು | ಶ್ರೀಮತು ಆಯ್ಯ
9. ತು ನಾಡಸಾವಿರೂರ ಆಯಿದು ಮಂದಿಗೆ ಮೊದಲ ಮಂದಿಸುವ ಸುತ್ತದ
10. ವೊಡಿಯಣನಮಗನು ವೀರ ಕಲಸಂಗಾರುಂಬಂ

IVನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

11. ದಪರೆಕ್ಕುತಯುಗತೇತಾದ್ವಾಪರ ಕಲಯುಗದೊಳಗಣವೀರರು
12. ಸಂಗರದೊಳು | ಯಂತು
13. ವೀರದೊಳಂ ವಿಪ್ಯಾತದೊಳಂತ್ಯಾಗದೊಳಂ ಭೋ
14. ಗದೊಳಂ ಭಾ
15. ಸೆಗೆ ಭಾಸೆಗೆ ಪೂರಯಿಸಿತಳ್ಳಿ
16. ಇವು ಕುದುರೆಕಾರಾಳ ಕುತ್ತಿಕುತ್ತಿಸಿಕೊಂಡು ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದನು
ಮಂಗಳ
17. ಮಹಾಶ್ರೀ|| ಯಾಕಲ್ಲಂ ಕಂಡಿಸಿದಳು ಅತನತಾಯ ಕಾಳಗಲುಡಿ | ಯಾಕಲ್ಲ
18. ಮಾಡಿದೊನು ಕಲುಕುಟಗಿಂಗೋಜನಮಗ ಬೀರೋಜನು ಮಂಗಳ ಮಹಾಶ್ರೀ

I. Band.

1. namas tunga-síras-chumbi-chandra-chāmara-chārave trailókya-nagarā-
rambha-mūlastambhā-
2. ya Sambhavé! svasti sri Saka varusa 1218 neya Manumatha-samvachha-
rada

II. Band.

3. Māgha suddha pādya Âdityavâradandu śrīmanu mahâ-maṇḍalêsvaram
vairi-nua-
4. mḍalika-gaḷa-gaṇḍagattari honna koṭṭu kudureya kaṭṭuva maṇḍalikara
5. gaṇḍa Tuḷuvarāya-sthâpanâ-chārya bhâsege tappuva maṇḍa-
6. likara gaṇḍa maṇḍalika-kathâri kara-hattha-malla vîra

III Band.

7. Kôṭenāykanu Yâdava nâ [rāyaṇa] Rāmadêvarāyana daḷavayya Ê-
8. bharapana kūḍe Muguliḡeriyalli kâlagavâdandu śrīmatu aiva-
9. ttu-nâḍa sâvirûra ayidu-mandinge modalanandenisuva Suttada
10. Voḍiyaṇana maganu Vîra Kalisaṅg âruṇ bam-

IV. Band.

11. dapare Krutayuga-Trêlâ-Dvâpara-Kaliyugadoḷagaṇa vîraru
12. sangaradoḷu | yintu
13. vîradoḷam vikhyâtaḍoḷam tyâgadoḷam bhô-
14. gaḍoḷam bhâ-
15. sege bhâsege pûrayisi taḷti-

16. řidu kudure kâlâla kutti kuttisikonḍu Sura-lôka-prâptanâdanu mangala
17. mahâ řrî || yî kallam kaṇḍisidaḷu âtana tâyî Kâlîgaudi¹ yî kalla
18. mâḍidonu Kalukuṭiga Singôjana maga Bîrôjanu mangala mahâ řrî

Note.

This is another vîragal inscription similar to the previous one. It records a battle between Kôṭenâyaka and Êbharapa, general of the Yâdava king Râma-dêvarâya (1271-1309) at Muguligêri on Sunday the 1st lunar day of the bright half of Mâgha in the year Manmatha S' 1218 and the exploits and death of a warrior named Kalisa, son of Voḍiyana, resident of the village Sutta which is described as the foremost *mandu* among the five *mandus* of 1,000 villages of the Ayvattunâḍu (ayvattu-nâḍa sâvirûra ayidu-mandinge modala mand enisuva). Mandu is a small collection of villages smaller than nâḍu in parts of the malnâḍ districts of Mysore. Some patels are styled mande patels who are entitled to special honours in all the villages which form the mande.

§ 1217 is Manmatha and Mâgha řu. 1 of this year is Saturday, January 7, A.D. 1296. If, however, we take the solar month corresponding to Mâgha, *viz.*, Kumbha or Mâsi as the month meant, then the date corresponds to Sunday, 5th February A.D. 1296. Probably this is the day meant.

Kôṭeyanâyaka is stated to have been the king of Sântalige-sâvira kingdom with Hosagunda as capital (see Sagar 97 of 1292, also Nagar 61 of 1288, Sagar 31 of 1290, 89 and 110 of 1292, 102 of 1293, 96 of 1299, 45 of 1300). Various titles are applied to him in inscriptions. In the present record we find the following epithets mahâmaṇḍalêśvara, shears (gaṇḍa-gattari) for the necks of hostile *maṇḍalikas*, subduer of the *maṇḍalikas* who obtain horses by purchase, establisher of the Tuḷu kings, subduer of the chiefs (*maṇḍalikas*) who break their word, a dagger to *maṇḍalikas*, *karahatthamalla* (?)

For Êbharapa see the previous record. The inscription stone is stated to have been ordered to be set up by the hero's mother Kâlîgaudi and the engraver of the stone is named Bîrôja, son of the *kalakuṭiga* Singôja.

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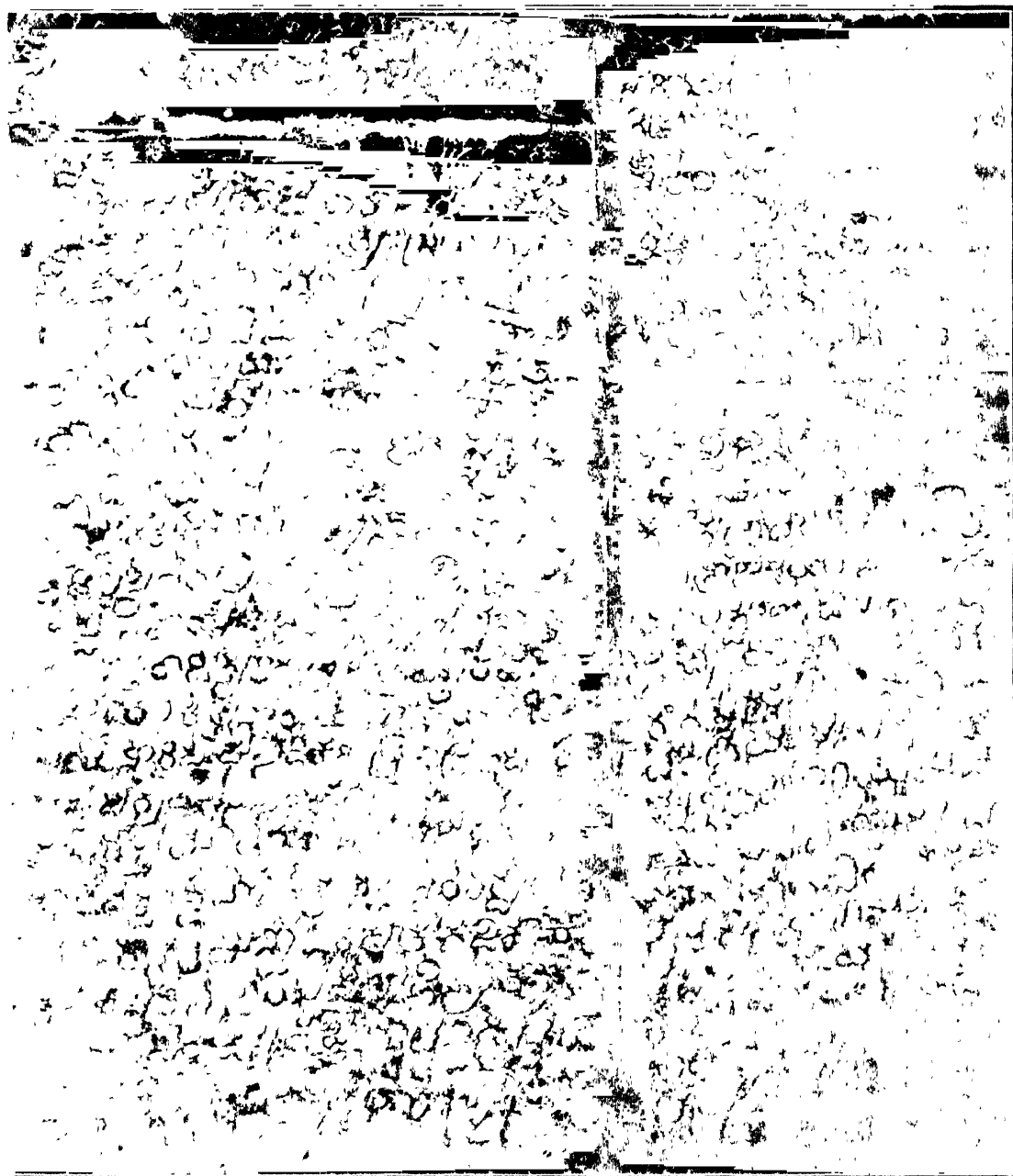
On the four sides of a slab lying in the jungle near the village Hebbailu in the same Kaḷûrkatṭe hobli.

PLATE XXIV.

Size 5' × 3'

Kannaḍa language and characters.

STONE INSCRIPTION OF VIRASANTARA-DEVA.



(No. 71--p. 190.)

ನಗರ ತಾಲ್ಲೂಕು ಕನದಾ ಹೋಬಳಿ ಹೆಬ್ಬೆಲು ಗ್ರಾಮದ ಬಳಿ ಕಾನಿನಲ್ಲ ಬಿದ್ದಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5" x 3"

I

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಧುವನಾಶ್ರಯಶ್ರೀಪ್ರದೀ
2. ಮೃಗಧಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇ
3. ಸ್ವರ ಪರಮಧುರಾರಕ ಸತ್ಯಾಶ್ರಯ ಕುಳ
4. ತಿಳಕ ಚಾಳುಕ್ಯಾಧರಣ ಶ್ರೀಮತ್ತೈಲೋ
5. ಕೃಮೃದೇವರವಿಜಯ ರಾಜ್ಯಮುತ್ತ
6. ರೋತ್ತರಾಭಿವೃದ್ಧಿ ಪ್ರವರ್ಧಮಾನಮಾಚಂ
7. ದ್ರಾಕ್ಷತಾರಂಸುತಮಿರೆ ಸ್ವಸ್ತಿಸ
8. ಮಧಿಗತ ಪಂಚಮಹಾಶಬ್ದಮಹಾ ಮ
9. ಣ್ಣೀಶ್ವರಂ ಪಟ್ಟಿಪೊಂಬುಲ ಪುರವೇಶ್ವರಂ
ಪದ್ಮಾ
10. ವತೀಲಬ್ಧವರಪ ಸಾದಂಮೃಗಮದಾಮೋದಂ
11. ಕನ್ದುಕಾಚಾರ್ಯಮನ್ದರಧೈರ್ಯಂ ಸುಧುಷಿಸಂಸ್ತು
12. ತ್ಯಂ ಸಾನ್ತರಾದಿತ್ಯಂರಿಪುಕರೀಂದ್ರ ಕಣ್ಣೀರವಂ ರಣ
13. ರಂಗ ಭೈರವಂ ಕೀರ್ತಿನಾರಾಯಣಂ ಸಾರ್ಯಪಾ
14. ರಾಯಣಂ ರಿಪುಮಣ್ಣಿಳಕ ಗೋತ್ರಗೋತ್ರಾಚವಜ್ಜ
15. ದಣ್ಣಂ ಬಿರುದಭೇರಣ್ಣಂ ಮಹೋಗ್ರಾನ್ವಯನ ಧಸ್ತ
16. ಳ ಗಧಸ್ತಿಮಾಳಿಯ ತುಳಬಳಸಾರ್ಯ
17. ಶಾಳಿ ಮೃದಸ್ತೋಹಾನನ್ದೀಕೃತ ಸುನ್ದರ ಕಳ್ಳಲ
18. ತಾಂಕುರನರಿಮಣ್ಣಿಳಕಪತಂಗ ದೀಪಾಂಕು
19. ರಂ ವಿಸಿಸನ ವಿಜಯ ವಿಪುಳೀಕೃತ ಕೃತ
20. ಪ್ರತಿಜ್ಞಂ ಬಿರುದ ಸರ್ವಜ್ಞಂ ನಾಮಾಧ್ಯನೇ ಕಾಂ
21. ಕಮಾಳಾಸಮಳಂಕೃತರ್ ಸ್ತ್ರೀಮತ್

II

22. ವೀರಸಾನ್ತರ ದೇವರ್ ಸಾನ್ತಳಿಗೆ
32. ಸಾಸಿರ ಮುಮಂ ನಿಷ್ಕಂಟಕಮಾ
24. ಗಿ ಪ್ರತಿಪಾಳಿಸಿ ಸುಖ ಸಂಕ
25. ಥಾ ವಿನೋದದಿಂ ರಾಜ್ಯಂಗೈಯುತ್ತ
26. ಮಿರೆ ಶ್ರೀ ತತ್ವಾದ ಪದ್ಮೋಪಜೀವಿ
27. ಸ್ವಸ್ತಿಸಮಸ್ತದುಸ್ತರಾ ರಾ
28. ತೀರ್ಥಕುಂಭ ಸ್ಥಳೀವಿದಾರುಣ ದಾ
29. ರುಣ ಕರಾಸಿಧಾರಾಸಕ್ತ ಮುಕ್ತಾ
30. ಪಳಮಾಳಾಳಂಕಾರ ವೀರನಾರೀಮ
31. ಣಿ ಹಾರಾಯಿತ ಧುಜಾದಣ್ಣ ನಕಿ
32. ತ ಮಹಾವಾಹಿನೀ ಮಹೀಧರವ
33. ಜ್ರದಣ್ಣಂ ಜಿನ ಧರ್ಮಪ್ರಾಕಾರಂ
34. ನಿಜಗೋತ್ರನಿನ್ನಾರಂ ಧರ್ಮರತ್ನಾ

35. ಕರಂ ಸುಧಚಾರಿ ಭೀಕರಂ ಪತಿ
36. ಹಿತಾಂಜನೇಯಂ ಸಾರ್ಯಗಾಂ
37. ಗೇಯಂ ಸ್ವಾಮಿದ್ರೋಹದಿಶಾಪ
38. ಟ್ಟಂ ಪೈರಿಕೋಟಪುರಟ್ಟಂ ರಣ
39. ರಂಗ ಕ್ಷೇತ್ರಪಾಳಂ ಮಚ್ಚರಿಸು
40. ವರೆಡ್ಡೆಯಸೂಲಂ ದಳದಿಂ
41. ಮುನ್ನಿಱುವ ಆಯಮಂಮೆ
42. ಟುಪಂಸುಕವಿಕೋಕಿಳಸಹ
43. ಕಾರನೇಕಾಂಗ ವೀರಂ ವಿಳಾಸ ವಿ
44. ದ್ಯಾಧರಂ ಧೈರ್ಯಮಹೀಧರಂ
45. ಉಪಾಯ ನಾರಾಯಣಂ ನೀತಿಪಾ (ಚಾ?)
46. ರಾಯಣಂ ಬೀರುಗನಗರುಡ
47. ನಾಮಾದಿಸವಸ್ತ ಪ್ರಸಸ್ತಿಸ
48. ಹಿತ ಶ್ರೀಮನ್ನಕುಲರಸರ್

(ಇದರ ಮೇಲ್ಗಡೆ)

(ಅಕ್ಷರಗಳು ಚಕ್ಕೆ ಎದ್ದುಹೋಗಿವೆ.)

49. ಸ್ಮರರೂಪರುನ್ನತ ನ್ನಕುಲರ
50. ಸನತನಯಜ್ಞಗಳಕ್ಕೆರಾ
51. ಮನ್ಲಕ್ಷ್ಮೀಧರದೇರೆಂದೆ
52. ನ್ನಡೆ ಚಾವುಣ್ಣರಾಯ
53. ನುಂ ನಾಗವಮ್ಮನುಂಕರ
54. ಮೆಸೆದರೆ || ಮಂಗಳ

II

ಕಲ್ಲಿನ ಮುಂಭಾಗ

(ಕೆಳಗಡೆ)

55. ವೃತ್ತ || ಕೆಡೆಯದವೆ [ಂ] ಮಹಾಮಹಿಮ ರಾಜ
56. ಸುತಪ್ರತಿಪತ್ತಿಯೆಂಬವಂ ತಡೆಯದೆ ವೀರಸಾನ್
57. ರ ಮಹೀಪತಿತಾದಮೆಗೆಯ್ವ ಕೊರೊಡಂಬ
58. ಡೆನಿಜಪುತ್ರನೀಂಬರಿ ಸೆನಿವೀನೆಗಡ್ಡೆಯನೆಯ್ವಿ
59. ಕೊಟ್ಟನೆನ್ನಡೆ ದೊರೆಯಾಪ್ಪರಾನ್ವಗುಲಧೂಪ
60. ನೊಳೀ ವಸುಧಾತಳಾಗ್ರದೊಳು || ಪರಮ
61. ಶ್ರೀಜಿನಿಪ್ರದ್ಯೈವಮನೆಪೊರ್ ಶಾಸ್ತ್ರಾಗ
62. ಮಾಂಭೋದಿಗಳ್ ಗುರುಗಳ್‌ಧಾವಿಸೆ ಪು
63. ಪ್ಪಸೇನ ಮುನಿಪರತ್ತಿಪ್ರಿಯಂ ವೀರಸಾ
64. ನ್ನರ ಧೂಮಿಪತಿ ತನ್ನೆ ತಾಂ ಪಡಿಯುಂ
65. ಶ್ರೀಕಾಟತಾಯ್ವಂಪಳಂ ಕರಿಸುತ್ತಿಟ್ಟಿ
66. ಯಬೈಯೇನಗುಲಧೂಪಾಳಂ ಸುಹಾ
67. ಧನ್ಯನೊ || ನಗುಲರಸನ ಚಿತ್ತಪ್ರಿಯೆ
68. ಮೃಗರೋಚನ ದಣ್ಣನಾಯಕೊಡ್ಡಮ್ಮನ

(ಈಪಜ್ಜಿಗಳ ಮೇಲ್ಗಡೆ ಕೆತ್ತಿರುವುದು.)

- 69. ಅಯ್ಯುಂಮುನ್ದಿನ ನಾಸಿ
- 70. ವರ್ ಕಂಡುಕಾಪ್ಪ
- 71. ರಕ್ಕ [ಇ]ದನಳಿದಂಕ
- 72. ವಿಲೆಯನಳಿದಮ್

(ಬಲಭಾಗ ಕೆಳಗಡೆ)

- 73. ಚಿತ್ತಾಂ ಕೇತೋಜನ ಮಗಂಬಡ್ಡ
- 74. ಗಿಆಯ್ವೋಜಂ ಈ ಶಾಸನದ ಕಲ್ಲಂ
- 75. ಗೆಯ್ಯಂ

IV

- 76. ಪುತ್ತಿಗುಣಾಸ್ತಿತೆಚಟ್ಟ
- 77. ಬ್ಬರಸಿಗೆ ದೊರೆಯಾದ್ವಾನ್
- 78. ಧಮ್ಮಶೀಲೋನ್ನತಿಯೊಳ್
- 79. ಸಕವರ್ಷ ೬೭೫ನೆಯ ದು
- 80. ಮ್ಮತಿ ಸಂವತ್ಸರಂ ಪ್ರವರ್ತ್ತಿಸೆ
- 81. ವೈಶಾಖಮಾಸದ ಕೃಷ್ಣಪ
- 82. ಕ್ಷದೇಕಾದಶಿ ಆದಿತ್ಯ
- 83. ವಾರದನ್ನು ಶ್ರೀಮನ್ಮಹಾ
- 84. ಮಣ್ಣಿಳೇಶ್ವರಂ ವೀರಸಾನ್ತರ
- 85. ನಗುರನಂಗೆ ಪೆರ್ವಯ
- 86. ಲ್ಲನ್ನೆರಣಿಕುಡೆಹ
- 87. ಬಿಟ್ಟೆಯುಮಂ ಕಾದುಪರಿಹಾ
- 88. ರಂಬಿಟ್ಟಂಕೆಗೆಡು ಕರ್ವಾಡ್ವೀ
- 89. ಮಯ್ಯಾದೆಯನಳಿದಂ ವಾ
- 90. ರಣಾಶಿಯೊಳ್ ಕುರುಕ್ಷೇ
- ಮೇಲ್ಭಾಗ
- 91. ತ್ರದೊಳ್‌ನಾಸಿರಕವಿಲೆಯುಂ
- 92. ಪಾವ್ವರುಮನಳಿದ ಪಾತಕನ
- 93. ಕ್ಕಂ | ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂವಾ ಯೋ
- 94. ಹರೇತ ವನುನ್ದರಾಂಷಪ್ಪಿರ್ವರ್ಷನ
- 95. ಹಸ್ತಾಣಿವಿಷ್ಣುಯಾಂಜಾಯತೇಕ್ರಿ
- 96. ಮೀಂ ವಿಪ್ರಕುಳಾಂಬರ ಚಂದ್ರಂ
- 97. ಶ್ರೀಪ್ರತಿಮೆಯ ಮಾರನಿಂಗ
- 98. ತನಯಂ ವಿದ್ವದ್ವಿಪ್ರಂ ಗಂಗನ್ನಪು
- 99. ಯೋಗಪ್ರಭು ಕವಿರಾಜ ವಲ್ಲಭಂಗೋ
- 100. ವಿದ್ವಂ

ಬಲಭಾಗ (ಮೇಲ್ಗಡೆ)

- 101. ಪೆರ್ವಯಲ್ಪನ್ನೆರಡು
- 102. ಪೊಂಬುಟ್ಟುನಾಡೊಳೆ
- 103. ಭತ್ತಗಾವೆಹಾದಿಗಾ

104. ಕದಗೋಡಮ್ಮನೆ ಪನ್ನೆರ
 105. ಡುಮನೆಲವಯಲುಂ ಪಾ
 106. ಟಿಗಾರಂ | ಬೀರ[ರ]ನಿ ನುನಗುಲ
 107. ರನನುಮೆಯ್ದಿವೆ ತಂನಾಸಿರ
 108. ಗದ್ಯಾಣಂ || ಮಂಗಳಂ

Transliteration.

I.

1. svasti samasta-bhuvanâśraya śrī-prithvī-
2. vallabha mahā-rājādhirāja paramē-
3. svara parama-bhaṭṭāraka Satyâśraya-kuḷa-
4. tilaka Châlukyâ-bharaṇa śrīmat-'Trailô-
5. kyamalla-dēvara vijaya-rājyam utta-
6. rôttarâ-bhivṛidhhi-pravarddhamânam âchan-
7. drarkka-târam saluttamire svasti sa-
8. madhigata-pancha-mahâśabda-mahâ-ma-
9. ṇḍaleśvaram Paṭṭi-pombulcha-puravarêśvaram Padmâ-
10. vati-labdha-vara-prasâdam mṛiganadâ-môdam
11. Kandukâchârya Mandara-dhairyam subhata-samstu-
12. tyam Sântarâdityam ripu-karīndra-kaṇṭhīravam raṇa-
13. ranga-Bhairavam kīrtti-Nārāyaṇam saurya-pā-
14. rāyaṇam ripu-maṇḍalika-gôtra-gôtrâchala-vajra
15. daṇḍam biruda-bhêruṇḍam mahôgrānvaya-nabhasta-
16. la-gabhastimāliya atula-bala-saurya-
17. śāli vandi-sandohā-nandikṛita-sundara-Kaḷpala-
18. tāmṭkuran ari-maṇḍalika-patanga-dīpāmku-
19. ram visisana-vijaya-vipulīkṛita-kṛita
20. pratijñam biruda-sarvajnam nāmā dyanékām-
21. kamāḷa-samaḷamkṛitar śrīmat

II.

22. Vira-Sântaradēvar Sântalige-
23. sâsiramumam nishkaṇṭaka-mâ-
24. gi pratipāḷisi sukha-sanka-
25. thâ-vinôdadim rājyam geyyutta-
26. mire tat-pâda-padmôpajivi
27. svasti samastadustarâ-râ-
28. tībha-kum̐bhasthalī-vidârūṇa-dâ-
29. ruṇa-karâsi-dhârâ-sakta-muktâ-
30. paḷa-māḷāḷankāra vīra-nâri-ma-

31. ni-hârâyita-bhujâdandan-ahi-
32. ta-mahâ-vâhini-mahîdhara-va-
33. jradandam Jina-dharinma-prâkâram
34. nija-gôtra-nistâram dharmma-ratnâ-
35. karam subhatâri-bhîkaram pati-
36. hitânjanêyam saurya-Gân-
37. gêyam svâmîdrôha-disâpa-
38. ttam vairi-kôti-gharattam rana-
39. ranga-Kshêtrapâlam machcharisu-
40. var-eldeyasûlam daladin
41. munniṛiva âyuman me-
42. revam sukavi-kôkîlasaha-
43. kâram êkângavîram viḷasa-vi
44. dyâdharam dhairyya-mahîdharan
45. upâya-Nârâyanam niti-pâ (châ ?)
46. râyanam Bîrugana-garuda
47. nâmâdi-samasta-prasasti-sa-
48. hita śrîman Nakularasar

(Above this)

49. smara-rûpar unnatar Nakulara-
50. sana tanayar jjagakke Râ-
51. man Lakshmîdhararende-
52. ndade Châvuṇḍarâya-
53. num Nâgavarimmanum kara-
54. m esedare || mangala

(Front side)

III (Below)

55. vṛitta|| keḍeyada pe [m] mahâ-mahima-râja-
56. suta-pratipattiyembivam taḍeyade Vîra Sânta-
57. ra-mahîpati tâ dayegeydu kolvoḍam bi-
58. ḍe nija-putra nîm barisenipî negalteyan eyde
59. kottan endade doreyârpparâr Nagulabhûpa-
60. nol i-vasudhâ-talâgradolu i parama-
61. śrîjinan ishtadaivamenepor śâstrâga
62. mâm̐bhôdigal gurugal bhâvise Pu-
63. shpasêna-munipar attipriyam Vîra-Sâ
64. ntara bhûmipati tande tam Paḍiyaram
65. śrî-Kâṭi tây pempalamkarisuttild Are-

66. yabbe ye [ne] Nagulabhûpalam mahâ-
 67. dhanyanô || Nagularasana chitta-priye
 68. mṛiga-lôchane daṇḍanâyak Oḍḍammana

(Top)

69. aidun mandina sâsi-
 70. vaṛ kaṇḍu kâppa-
 71. r akke idan alidaṁ ka-
 72. vileyan alidaṁ

Lower part (right hand side)

73. Chittâri Kêtôjana magam Baḍḍa-
 74. gi Âyvôjam i sâsanada kallam
 75. geydam

IV.

76. putri guṇânvite Chaṭṭa-
 77. bbarasige doreyâr dâna-
 78. dharinma-śîlônṇatīyol
 79. Saka-varsha 975 neya Du-
 80. rumati-samvatsaram pravarttise
 81. Vaisâkhamâsada krishṇapa-
 82. kshad êkâdasi Âditya-
 83. vâradandu śrîman-mahâ-
 84. maṇḍaleśvaram Vira-śântara
 85. Nagularasange Pervvaya-
 86. l-panneraḍaṛa kirudere
 87. biṭṭiyumam kaḍu parihâ-
 88. ram biṭṭ Amkegêḍu kalnâḍ intī-
 89. maryâdeyan alidaṁ Vâ-
 90. raṇâśīyol Kurukshê-

Top.

91. tradol sâsira-kavileyum
 92. *pârvvaruman alida pâtakan a-
 93. kkum i sva-dattâm para-daṭṭâm vâ yô
 94. harêta vasundharâm shashtir-varsha-sa-
 95. hasraṇi vishṭhâyam jâyatê kri-
 96. miḥ i vipra-kulâmbara-chandram
 97. śrî Pratimeya Mârasinga-
 98. tanayam vidvad-vipram Ganganripa-ni-

99. yôga-prabhu Kavirâja-vallabham Gô-
100. vindam

Right hand side top.

101. Pervvayal-panneradu
102. Pombulcha-naḍole
103. Bhattagave Hadigâ
104. la Kadagôḍa Maisepannera-
105. duma Nelivayalum Pâ
106. ligâram¹ Bîra [ra] sinu Nagu la-
107. rasanum cydivetam sâsira-
108. gadyânam² mangalam

Translation.

LL. 1-7

Be it well. While the refuge of the whole universe, favourite of Fortune and Earth, king of kings, Paramêsvara Parama-bhaṭṭâraka, an ornament of the Satyâsraya family, a jewel of the Châlukyas, the illustrious Trailôkyamalladêvar's victorious kingdom was prospering increasingly to last as long as the moon, sun and stars endure :—

LL. 8-26

Be it well. When the illustrious Vîra Śântara-dêvar, obtainer of the band of five instruments, mahâmaṇḍalêsvara, lord of the excellent city of Paṭṭi-Pombulcha, obtainer of boons from Padmâvati, delighter in musk, expert in ball-playing, a Mandara (mountain) in courage, worthy of praise from good warriors, a sun to the Śântaras, a lion to the great elephants the enemies, a Bhairava in the battle-field, a Nârâyana in glory, great in heroism, a thunderbolt to the mountains the families of hostile maṇḍalikas, a Bhêruṇḍa to the titled, a sun to the firmament the great Ugra family, possessed of great might and prowess, a beautiful young Kalpa crêper delighting the assemblage of the bards, a flame to the moths the hostile maṇḍalikas, fulfiller of vows, great on account of the slaughter of enemies and victory over opponents (visisana-vijaya-vipulîkṛita-kṛita-pratijnam), all-knowing to the titled, adorned with these and other garlands of famous qualities, was ruling the Śântalige thousand without obstacles and reigning in peace and wisdom :—

LL. 27-48

Be it well : The illustrious Nakularasar, possessed of arms which are like garlands to the wives of heroes adorned with chains of pearls clinging to his terrible sword splitting the globes of the elephants of all the enemies difficult to conquer ; a thunderbolt to the mountains, the great armies of enemies ; a fortress to the Jina

religion (Jina-dharma); bringer of glory to his family, an ocean to righteousness, terrible to hostile warriors, Āñjanêya in doing good to his master, a Bhîṣhma in valour, destroyer of traitors, a mill-stone to crores of enemies, *Kṣhêtrapāla* to battle-field, a spear to the chests of enemies, foremost in battle, exhibitor of prowess (*āyu* in line 41 seems to be a mistake for *śaurya*), a mango-tree to the cuckoos the good poets, sole hero, a Vidyādhara in sport, a mountain in courage, a Nārāyaṇa in strategy, skilled in polity, a Garuda of Bîruga¹, possessed of these and other attributes :—

LL. 55-60.

(The meaning of this stanza is not clear. It seems to praise the devotion to his king shown by Nagulabhûpa and there is some connection with his son but this is not clear).

LL. 60-66.

How fortunate is Nagulabhûpāla when it is said that his preceptor was the sage Pushpasêna, who was an ocean to the great śāstras which speak of the great Jina as the favourite deity, his king being Vîra-Śântara, beloved of the supplicants, his father being the Paḍiyara (same as Pratibhāra, lit. door-keeper) Kâṭi, and his mother Aṅgyabbe, adorned with fame.

LL. 67-68, 76-78.

Who can equal in the greatness of charity and good conduct the good Chaṭṭabarasi, beloved of Nagularasa, possessed of eyes resembling those of the deer, and daughter of daṇḍanāyaka Oḍḍamma ?

LL. 79-100.

During the year Durmati, Śaka year 975 on Sunday the 11th lunar day of the dark half of Vaiśākha, the illustrious mahāmaṇḍalêśvara Vîra-Śântara gave away to Nagularasa as *kalnāḍ*, Ankegêḍu free of taxes and also the right to collect the *kirudere* and *biṭṭi* of Peruvayal 12. He who destroys this charter will incur the sin of killing in Vāraṇāsi and Kurukshêtra thousand tawny cows and Brahmans. He who confiscates the earth given away by one self or by others will be born as a worm in ordure for 60,000 years. Gôvinda, the favourite of the king of bards (*kavirāja* or¹, a great officer under the Ganga king, son of Mārasinga of Śrîpratima and a moon to the firmament, the Brahman family, (is the author of this inscription).

1. Garuḍas are warriors who faithfully follow their master even to death. There are instances of Garuḍas who committed suicide in accordance with their vows when their masters died. The general Lakshma was one such Garuḍa (E C. V. Belur 112) Bîruga is the abbreviation for Bîra Śântara, the king.

LL. 101-108.

Pervvayal 12, in Pombuľchanād, Bhattagāve, Hādigāla, Kadagōḍu, Maise 12, and Nelivayal, and Pāligāru, all these with a present of 1,000 gadyānas, Nagularasa got from Bīrarasa. Good fortune.

LL. 49-50.

The great sons of Nakularasa, possessed of the form of Cupid, value of Chāvundarāya and Nāgavarṃma, shone greatly as if they were Rāma and Lakshmi-dhara to the world.

LL. 69-72.

May the Thousand of the five Mandus watch and protect:—He who destroys this has killed tawny cows.

LL. 73-75.

The mason (baḍḍagi) Aṇvōja, son of Chittāri (line-worker or sculptor) Kētōja, carved this inscription stone.

Note.

This stone inscription is incised on the four sides of a square pillar lying in a jungle near the village Hebbayal. It consists of nearly 108 lines engraved on all the 4 sides. Of these lines 55-68 may be taken to be in continuation of lines 1-48: and lines 76-100 in continuation of line 68 may be next taken: lines 49-54 in the II face may be taken in continuation of this: lines 69-72 and 73-75 in the III face are in continuation of the above. Apparently after the IV face was also incised, the remaining portion of the inscription was carved on the top of the II face and on the top and a side of the III face.

The record belongs to the reign of the king Vīra Śāntaradēva, king of Śāntaḷige 1,000 kingdom who belonged to the dynasty of the Śāntara kings with their capital at the present village Huncha (called Paṭṭi Pombuchchapura in the inscription). A minister of his with various titles named Nagularasa is described in lines 27-67. Both the minister and the king are stated to be Jainas. Nagularasa is stated to have offered his own son to his master Vīra-Śāntara but the meaning of the verse referring to the same (lines 55-60) is not clear. Pushpasēna, the Jaina guru is said to be the preceptor of Nagularasa, Paḍiyara Kāṭi and Aṇeyabbe his parents. Nagularasa had as his wife Chaṭṭarasi, daughter of the daṇḍanāyaka Oḍḍamma and two sons named Chāvundarāya and Nāgavarṃma.

The record registers the gift as *kalnāḍ* of Ankegeḍu and the remission of the *kirudere* (minor tolls) and *biṭṭi* (forced labour) of the division Pervvayal 12 to Nagularasa by the king Vīra Śāntara (lines 85-88). Further it is also stated that in addition to Pervvayal 12, Bhattagāve, Hādigāla, Kada-gōḍu, Maise 12, Nelivayalu, etc., were also given by Bīrarasa (Vīra Śāntara) to Nagularasa. A sum of 1,000

gadyâṇas seems also to have been paid to him (lines 101-108). But the meaning of these lines is not free from doubt.

The composer of this inscription was Gôvinda, son of Mârasinga of Śrīpratime (?), a learned Brahman, an employee under the Gaṅga king, favourite of great poets (or a favourite of Kavirâja), a moon to the firmament the Brahmans (lines 96-100). The engraver was the mason (*baḍḍagi*) Âyvoja, son of Chittari (artist or painter) Kêtoja (lines 73-75). The Thousand of the five mandus (divisions) are asked to protect the grant. Imprecations against the violators of the grant are also given (lines 89-95 and 69-72).

The date of the inscription is given as Ś 975 Durmati sam. Vaiś. ba. 11, Âdi. But Ś 975 is Vijaya and if this year is taken, the date corresponds to May 16, 1053 which is a Sunday. The nearest year Durmati is Ś 1003 or A.D. 1081. Vaiś. ba. 11 of this year is a Friday and not Sunday as stated in the grant. The date is thus irregular. It seems to be best to take the Śaka year viz., 975 as the date meant and the cyclic year as wrong.

Of the persons referred to in the grant, Nagularasa has not been met with before. Vira Śântara was a Śântara king for whom we have the dates 1068 A.D. (E.C. VII Shikarpur 46), 1062 A.D. (Shikarpur 63 and Nagar 58). After 1068 we have Nanni-Śântara (Nagar 35 and 36).

Châvuṇḍarâya and Nâgavarma, sons of Nagularasa, have been described in lines 49-54. Nothing is known about them outside this inscription. Their names are the same as those of the famous Châvuṇḍarâya, author of Châvuṇḍapurâṇa and Nâgavarma, the author of Chhandômbudhi, Kâdambari, etc. But they are however quite different. Châvuṇḍarâya, author of Châvuṇḍapurâṇa, flourished at the end of the 10th century in the court of the Gaṅga king Rachamalla IV and our Châvuṇḍa lived very much later in the 11th century. Nâgavarma, the author of Chhandômbudhi was the son of the Brahman Venṇamayya while the Nâgavarma of the present record was the son of Nagularasa. Nâgavarma, the author of Kâdambari was the son of Dâmôdara and is thus quite different. There is another Châvuṇḍarâya, author of Lokôpakâra, a Kannaḍa work but he was a Śaiva as he calls himself Hara-vara-prasâdô-tpanna-vâg-vilâsam in his work (See Kavicharitre, Vol. I revised Edn. p. 163). It is probable that these two sons of Nagularasa died early in the service of king Vira Śântara as lines 55-60 seem to describe the courage of Nagularasa in giving his sons to Vira Śântara.

75

On a stone set up in front of the Narasimhasvâmi temple in the village Huli-kallu in the same Kaḷûrkatte Hôbaḷi. (Nagar Taluk 80 revised).

Size 4' — 6" × 2'

Kannaḍa language and characters.

ಅದೇ ನಗರದ ಹೋಬಳಿ ಹುಲಕಲ್ಲು ಗ್ರಾಮದ ನರಸಿಂಹಸ್ವಾಮಿ ದೇವಾಲಯದ ಮುಂಭಾಗದಲ್ಲ
ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4'6" × 2'

1. ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗ ನರಸ್ತುಂ ಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭಮೂಲ
2. ಸ್ತಂಭಾಯ ಶಂಭವೇ ನಮೋಬ್ರಹ್ಮಂಣ್ಯ ದೇವಾಯ ಗೋಬ್ರಾಹ್ಮಣ ಪಿತಾಯ
3. [ಚಟಗದ್ವಿತಾಯ] ಕ್ರಿಷ್ಣಾಯ ಗೋವಿಂದಾಯ ನಮೋನಮಃ ಸ್ಯನ್ನಿಶ್ಚಿ ವಿಜಯಾಧ್ಯುದಯಶಕ ವರುಷ ೧೩೩೮
ಸಂದು ವರ್ತಮಾ
4. ನಮನ್ಯಥ ಸಂವತ್ಸರದ ಮಾರ್ಗಸಿರಸ್ಸು ೧೫ ಶ್ರೀಮಂಮಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀ ವೀರಪ್ರತಾಪ
ದೇವರಾ
5. ಯ ಮಹಾರಾಯರು ವಿಜಯ ನಗರಿಯಲ್ಲಿ ವರ್ನಾಶ್ರಮ ಧರ್ಮಗಳನ್ನು ಪ್ರತಿಪಾಲಿಸುತ್ತಿಹ
6. ಕಾಲದಲೂ ಆ ರಾಯರ ನಿರೂಪದಿಂದ ಬ್ರಹ್ಮಕೃತ್ರಿಯರು ಮಪ್ಪ ರಾಯಪ್ಪವೊಡೆಯರ ವಿಠ್ಠಲವೊಡೆಯರು
7. ಆರಗದ ರಾಜ್ಯವನ್ನು ಪ್ರತಿಪಾಲಿಸುತ್ತಿಹಲ್ಲಿ ಶ್ರೀಮತು ಹುಲಕಲ್ಲ ಶ್ರೀ ಲಕ್ಷ್ಮೀನಾರಸಿಂಹ ದೇವರಿಗೆ ಬ್ರಹ್ಮಕೃ
8. ತ್ರಿಯ ವಿಠ್ಠಲವೊಡೆಯರು ಪಾಲ್ವ [ದ] ಶಿರಾಶಾಸನ ಪಟ್ಟಿಯ ಕ್ರಮವೆಂತಂದಡೆ ||
9. ಸಂಕಪ್ಪರಾಯಪ್ಪಣ್ಣ ಒಡೆಯರ ಬೊಮ್ಮಣ್ಣವೊಡೆಯರ ಕುಮಾರ ವಿಠ್ಠಲ
10. ಮಾಡುವಲ್ಲಿ ಹುಲಕಲ ಲಕ್ಷ್ಮೀನಾರಸಿಂ
11. ಹೃದೇವರ ಸಂತಾನ ಅಭಿವೃದ್ಧಿಯಾಗಲೆ
12. ಂದು ದೇವರಮಹಾನಯವೇದ್ಯಕ್ಕೆ
13. ದೂರ್ವರ್ತಿ ವೀರೇಯವ
14.
15. ಬಹರು
16. ಲು ಹೊನ್ನು ಆ ದೇವರಸ್ಥಾನಿಕರೆ
17. ಗಂಗೆ ಗಯೆ ಕುರುಕ್ಷೇತ್ರ ಬ್ರಾಹ್ಮಣಿಗೆ ಹೋಹರು
18. ಪಲವಹುದು ದಾನವಾ
19. ಲನಯೋರ್ಮಧ್ಯೆ ದಾನಾಚ್ಛೇದನೋನು ಪಾಲನಂ ದಾನಾತ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಛುತಂ ಪದಂ
20. ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮ ಸೇತುರ್ನಿಪಾಣಾಂಕಾಲೇಕಾಲೇ ಪಾಲನೀಯೋಧವದ್ವಿ ಸರ್ವೈರ್ಧಾರ್ಯಾರ್ಸರ್ವಥಾ
21. ಧರ್ಮಮೇತದ್ವಯೋಧೋಯೋಯಾಚತೇ ರಾಮಚಂದ್ರ ಅವನಾನೊಬ್ಬನು ಈ ಧರ್ಮ ವನ್ನು ಅಳಿಪನಾ
22. ಆ ಪುಣ್ಯಕ್ಷೇತ್ರ
23. ಹೋಹರು ಸ್ವದತ್ತಂ ಪರದತ್ತಂ
24. ಪಷ್ಪಿವರುಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಣುಯಾಂಜಾಯತೇಕ್ರಿಮಿಃ
25. ಮಂಗಳಮಹಾಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. śubham astu namas tunga-siras-tunbi-chandra-chāmara-chârave trailôkya-
nagarâ-rambha-mûla-
2. stambhâya Śambhave namô Brâmhanya-dêvâya gô-Brâmhana-hitâya
3. [cha jagadd-hitâya] Krishnâya Gôvindâya namô namaḥ svasti śrī vijayâ-
bhyudaya Śeka-varusha 1338 sandu vartamâ-
4. na Manmatha-samvatsarada Mârgasira su 15 śrīmam mahâ-râjâdhirâja
râja-paramêśvara śrī vīrapratâpa Dêvarâ-

5. ya-mahārayāvaru Vijayanagariyallu varnāśrama-dharmagaḷanu pratipā-
lisuttiha
6. kāladalū : ā-rāyara nirūpaḍiṇ Brahṃa-kshatriyarumappa Rāyappa-
voḍeyara Viṭṭhaṇṇa-voḍeyaru
7. Āragada rājyavanu pratipālisuttihalli śrīmatu Hulikalla śrī-Lakshumi-
Nārasimhva dēvarige Braṃha-Ksha—
8. triya Viṭhaṇṇa Oḍeyaru pāḷi[da]śilā-śāsana-paṭṭeya
kramaventendaḍe ||
9. Sankappa Rāyappaṇṇa-oḍeyara Bommaṇṇa-oḍeyara
kumāra Viṭṭhaṇṇa
10. māḍuvalli Hulikalla Lakshumi Nārasim-
11. hva-dēvara santāna abhivṛiddhiyāgalendu
12. dēvara mahā-nayivēdyake ?
13. dūpartiya viḷeyava
14.
15. baharu
16. lu honnu ā dēvara sthānikake
17. Gange-Gaye-Kurukshētra brāhmetige
hōharu
18. phalavahuḍu dāna-pā-
19. lanayōr madbye dānāch chhrēyō' nupālanam dānāt svargam avāpnōti
pālanād achchutam padam
20. sāmānyōyam dharma-sētur nṛipāṇāṇi kālê kālê pālanīyō bhavadbhiḥ
sarvvair dhāryā sarvathā
21. dharmam ētaḍ bhūyō bhūyo yāchate Rāmachandra āvanānobbānu ī
dharinnavānu alipānā
22. ā puṇya-kshētra
23. hōharu sva-dattam para-dattam
24. shashṭhir varusha-sahasrāṇi viṣṭhāyāṃ jāyate krimiḥ
25. mangala mahā śrī śrī śrī

Note.

This inscription was noticed in E. C. Vol. VIII, Kannada Texts p. 411 as No. 80 of Nagar Taluk. Only a portion of the text of the lines 1-4 was given but no transliteration nor translation. It is now fully copied, except for the lines 9-18 and 22-25 in which there are several lacunae as the letters are worn out completely and cannot be made out.

It registers the gift of some land made by Viṭṭhaṇṇa Oḍeyar, governor of Āraga and son of Bommaṇṇa Oḍeyar, for the service of food offerings to the god Lakshumi-Narasimhadēvar in the village Hulikal on the 15th lunar day of the

bright half of Mārgaśira in the year Manmatha S' 1338 corresponding to 16th November 1415 A. D.

In addition to the usual stanza in praise of the god Śambhu at the beginning there is also a stanza in praise of Kṛishṇa in lines 2-3 which is found in some inscriptions of the neighbouring Tirthahalli Taluk (Nos. 22, 142, 196). It may be translated as follows: Salutation to Kṛishṇa who is the god of Brahmans, ever beneficent to cows and Brahmans, and protector of the universe. Salutation to Gōvinda.

The donor in this record, Viṭṭhaṇṇa Voḍeyar is stated to be a subordinate of the mahārājādhirāja rājaparamēśvara śrī Viraprātapa Dēvarāya-mahārāya ruling at Vijayanagari protecting the *dharma*s relating to different *varṇa*s and *āśrama*s. The donor's father is named Sankappa Rāyappaṇṇa Oḍeyara Bommaṇṇa Oḍeyar. Sankappa and Rāyappa Oḍeyar were brothers and employed as ministers. Sankappa was the father of Bommaṇṇa Oḍeyar (E. C. VI Koppa 53).

It is also interesting to note that the donor was a Brahmakshatriya (line 6). The Brahmakshatriyas are believed to be the descendants of the king Ratnasēna who once sought shelter in the hermitage of Dadhichi fearing an attack from Paraśurāma. Five sons were born to him in the hermitage, Jayasēna, Bindumān Viśāla, Chandraśāla and Bharata. The king himself was killed by Paraśurāma while he had gone on a hunting expedition, away from the hermitage, and his queens, five in number, followed him as *satis*. The children were brought up like Brahman boys and once when Paraśurāma visited the hermitage they recited the Vedas properly before him. The eldest boy then became the disciple of Paraśurāma in archery but the sage found out his descent and the name Brahma-kshatriya was applied to the prince "brahmakshatriya-nāmnā hi vichārasva yathā-sukham." The community of the Brahmakshatriyas is at present believed to be found in Gujerat, Nasik, Poona, etc. (See Jātibhāskara published in Bombay, 1917, p. 109. The account of Brahmakshatriyas or Brahmakshatra is stated there to be based on the work Brāhmaṇa Utpatti Mārtāṇḍa). We know that the famous Gaṅga minister Chāmuṇḍarāya was a Brahma-kshatriya [See S. B. Volume revised Intr. p. 45. For a discussion of the meaning of Brahma-kshatra see also I. A. 40, p. 35 and Vaidya's Medieval Hindu India, Vol. II, p. 62].

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On a *māstikal* in the jungle of Māvinagadde, a hamlet of Eḍūr and Niḍugôḍū villages in the same Nagar hobli.

Size 3' × 2'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ನಗರದ ಹೋಬಳಿ ಎಡೂರು ಮಾಗಣ ನಡುಗೋಡುಗ್ರಾಮದ ಮಜರೆ ಮಾವಿನಗದ್ದೆ ಕಾನಿನಲ್ಲ
ನಟ್ಟಿರುವ ಮಾಸ್ತಿ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'x2'

1. ಅನಂದ ಸಂವತ್ಸರದ ಜ್ಯೇಷ್ಠಸುಧ ೧ ರವಿವಾರದಲಿ ಛಂಟನ ಮಗ ಹರಿಗೆ ಸಿದ್ಧಣನೂ
2ನೆಯ ಅಡ್ಡಪಟ್ಟಿ
2. ತಂಮತಂಗಿ ತಿಮ್ಮಮಗೆ ಮಾಸ್ತಿ ಕಲ್ಲಕಡಿಸಿ ನಿಲಿಸಿದೂ

Note.

This records the erection of the *mástikal* in memory of Timmama, younger sister of Harige Siddana, son of Bhatanna. The *mástikal* was set up by Harige Siddana on Sunday, the 1st lunar day of Jyêshthâ in the year Ânanda. The characters seem to be of the early part of the 15th century A.D. and the date may be provisionally taken as May 9, 1434 which is a Sunday. The figures of a warrior armed with sword and of a woman holding a lime fruit in her right hand between the fingers, and a mirror in the left hand are carved above the inscription.

77

On a *mastikal* near the Virabhadra shrine in the forest plantation of Mosarûr near the village Arasâlu in the hobli of Kerehalli.

Size 4' x 1'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕೆರೆಹಳ್ಳಿ ಹೋಬಳಿ ಮೊಸರೂರು ಮಾಗಣ ಅರಸಾಳು ಗ್ರಾಮದ ಮೊಸರೂರು ಮನ್ನಾಜಂಗಲಿನ
ಸಾಗವಾನಿ ಪ್ಲಾಂಟೇಷನ್ನಲ್ಲಿ ವೀರಭದ್ರನ ಗುಡಿ ಮುಂದೆ ನಟ್ಟಿರುವ ಒಕ್ಕೈ ಮಾಸ್ತಿ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4 x 1

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

- | | |
|---------------------------|-------------------------------|
| 1. ಸುಖವರಸ ವೆಯ ಸಂವತ್ಸ | 4. ಡನಮಗ ತಿಪ್ಪಯನ ಮದವಳಿಗೆ |
| 2. ರದ ಮಾರ್ಗ್ಗಸಿರ ಸು ೧ ಮಂಗ | 5. ಹರಿಸಿ ಕೂಡೆ ಸ್ವರ್ಗಸ್ತೆಯಾದಳೂ |
| 3. ದಲು ಅರಿಲಮಪಿ ಬೋಗಗೊಂ | |

Note.

This *mástikal* is stated to have been set up in memory of the death as sati of Harisi, wife (*madavalige*) of Tippaya, son of Bôgagonda of Ârilamari on Tuesday the 1st lunar day of the bright half of Mârgasîra in the year Vyaya. The Śaka year is not given. The characters seem to belong to the latter part of the 16th century and the date given, viz., Vyaya sam.-Mâr-sû 1 Mam. may be taken as 1st November 1586 (Ś 1508 Vyaya) which is a Tuesday.

On a stone standing in front of entrance the village of Gavaṭūr in the same hōbali of Kerehalli in Nagar taluk.

Size 4' × 2'

Kannada language and characters.

ಅದೇ ಹೋಬಳಿ ಗವಾಟುರ ಗ್ರಾಮದ ಊರಬಾಗಿಲ ಮುಂದೆ ಹಕ್ಕಲಿನ ಬೇಲಿಯಲ್ಲಿ ನಿಂತಿರುವ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 4'×2'.

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಧಾಷೆ.

- | | |
|------------------------------|------------------------|
| 1. ಶ್ರೀಮಲಪ ಮಂತ್ರಿ, ಸರೂದ್ಧರ | 4. ವಂಜ ಒಡೆಯ ಉದರೆಯಲ ದಾರ |
| 2. ಸಂವತ್ಸರದ ಉತ್ತರ ಜೇಷ್ಠಸುದ್ದ | 5. ವಾಡದ ಮಲ್ಲಪನದಾಳಿಯಲ |
| 3. ಪಾಡ್ಯಗುರುವಾರದಲ ಬಸವ | 6. ಪರಿದುಕಾದಿ ಬಿದ್ದೊನು |

Note.

This is a vīragal inscription recording the death of a warrior named Basavanna-oḍeya in a battle at Udare (same as Udri, a village in Sorab Taluk) during a raid by Mallappa of Dāravāḍa (Dharwar). The date is given as Thursday, 1st lunar day of the bright half of the 2nd (uttara) Jyêshṭha in the year Sarvadhâri. The date is not expressed in terms of the Śaka era. The name Malapa-mantri is carved at the beginning of the inscription and indicates that the battle took place at the time of Mallapa-mantri. The characters may be of the 15th century A.D. Mahâpradhâni Mallappodeyar was the governor of Gutti-durgga (Chandragutti) from about 1390 to about 1419 A.D. during the rule of Harihara II and Dēvarāya, kings of Vijayanagar (E.C. VII, Shikarpur 288, 313, E.C. VI Koppa 7). The present record may therefore be assigned to Ś 1330 Sarvadhâri or 1408 A.D. In this year the intercalary month was Vaiśākha and not Jyêshṭha. Jyêshṭha śu 1 of this year coincides with Thursday May 26, 1408 A.D.

On a vīragal standing on the tank bund of the village Hârôhittalu in the same Kerehalli hōbali in the same taluk.

Size 6' × 3'

Kannada language and characters.

ಅದೇ ಕೆರೆಹಳ್ಳಿ ಹೋಬಳಿ ಹಾರೋಹಿತ್ತಲುಗ್ರಾಮದಲ್ಲಿ ಕೆರೆಯ ದಡದಲ್ಲಿ ನಟ್ಟ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 6' × 3'

Iನೆಯ ಅಡ್ಡಮುಖ—

1. ಶ್ರೀ ನಮಸ್ತುಂಗ ಶಿರಚ್ಚುಂಡಿ ಚಂದ್ರಚಾಮರಚಾರವೆ; ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಮೂಲಸ್ತಂಧಾಯ ಶಂಭವೆ ಸ್ವಸ್ತಿ

2. ಮಧಿಗತಪಂಚಮಹಾಶಬ್ದ ಮಹಾಮಣ್ಣಿಶ್ವರ ಉತ್ತರ ಮಧುಗಾಧೀಶ್ವರ ಪಟ್ಟಪೋಯುಚ್ಚಪುರವರಾಧೀಶ್ವ
3. ರಂ ಮಹೋಗ್ರವಂಶಲರಾಮ ಪದ್ಮಾಪತೀದೇವೀಲಬ್ಧ ವರಪ್ರಸಾದಾ ಸಾದಿತವಿಪುಲತುಳಾಪುರುಷಮಹಾ
4. ದಾನಹಿರಣ್ಯಗರ್ಭದಾನ ವಾನರಧ್ವಜ ಮೃಗರಾಜರಾಂಚ್ಛನವಿರಾಜಿತಾನ್ವಯೋತ್ಪನ್ನಂ ಬಹುಕಳಾಸಂಪನ್ನಂ
ಶಾನ್ತರ ಕುಳಕುಮುದಿನೀ
5. ಶಶಾಂಕಮಯೂಖಾಂಕುರಂ ರಿಪುಮಣ್ಣಿಳಿಕ ಪತಂಗದೀಪಾಂಕುರಂ ತೋಣ್ಣ ಮಣ್ಣಿಳಿಕ ಕುಳಾಚಳವಜ್ರದಣ್ಣ
6. ಬಿರುದಭೇರಿಯಂಡ್ಲ ಕಂದುಕಾಡಾಯ್ಯಂ ಮಂದರಧೈಯ್ಯಂ ಕೀರ್ತಿ ನಾರಾಯಣಂಶಾಯ್ಯಪಾರಾಯಣಂ
ಜಿನಪಾದಾರಾಧ[ಕ]

IIನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

7. ಪರಬಳಸಾಧಕ ಶಾನ್ತರಾದಿತ್ಯ ಸಕಳಜನಸ್ತುತ್ಯ ನೀತಿಶಾಸ್ತ್ರಜ್ಞ ಬಿರುದ ಸರ್ಬಜ್ಞೇತ್ಯಾದಿ ನಾಮಾವಳಿನಮಾಳಾಂ
ಕ್ರಿತನುಮಪ್ಪಶ್ರೀ
8. ಮನ್ಮಹಾಮಣ್ಣಿಶ್ವರ ವೀರಶಾಂತರದೇವರು ಸಾಂತಳಿಗೆ ರಾಜ್ಯಮಂ ಸುಖಸಂಕಥಾ ವಿನೋದದಿಂದ ರಾಜ್ಯಂ
9. ಗೆಯುತ್ತಮಿರೆ ೧೧೧೩ ವೀರೋಧಿಕ್ರಿತ ಸಂವತ್ಸರದ ವೈಸಾಖ ಸು ೧೧ ಸೋಮವಾರದಂದು ಕಬ್ಬುನಾ
10. ಡ ಕೊಗ್ಗಿಣಿಯಲು ಬೀರದೇವರಸರು ಸಕಳಬಳಸಹಿತ ಸಮಯದೊಳು ಯಾಳ
ನದಾಳಿ ಬಂದು ಕೊಗ್ಗಿಣಿಯಂ ಮು
11. ಟ್ಟದಲ್ಲ ಬೇಳವೆಗ್ಗಡೆಗಂ ಬಿಕ್ಕಬೆ ಹೆಗ್ಗಡಿತಿಗಂಪುಟ್ಟದಲ ಬಿರುದ ನಾರಾಯಣ ಬಿಲುವರಾದಿತ್ಯ
ಬೇಡ(ಳ?)ನ ಹನುಮ
12. ನೆಂಬಹಸರಂ ಪಡೆದಲವಳ್ಳಿಯಲು ಶ್ರೀಮತು ಸಿಂಗಿದೇವರಸರು ಸಕಾರುಣ್ಯದಿಂದ ಬೆಸಸಲು||
ಳ್ಳನದಾ
13. ಳಬರಲುಕಿದಿರಾಂತು ನಿನ್ನು ಸಂಗರದೊಳೆ . . ಪಾಯದಳಮಂ ತುರಗಂಗಳನೊಕ್ಕಲಕ್ಕದಂತಿರಲತಿವೇಗದಿಂದಿ
ಣಿದು ಕಣ್ಣಿಯ
14. ಗಂಟಲಗಾಳ ಮ

IIIನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

15. ಟ್ಟರಿಪೆ ವೀರೋಧಿನಾಯಕರ ಮಸ್ತಕಶೂಲನಿಧಿರ್ಚಿದನ್ಯಧೂಪತಿಸಿಕರಕ್ಷತಜ . . . ಸೇನಸರ್ಪರಿಗಳ್ಗೆ ಗಂಡ
ಗತ್ತರಿಪತಿಭಕ್ತನೆಂಬಲವಳ್ಳಿಯಮೇಳೆಯ ನೀಧರಿ
16. ತ್ರಿಯೊಳು|| ಮಲೆವವೀರೋಧಿ ಧೂಪಬಲಂ ನಡಗುವಂತಲೆವಳ್ಳಿಯ ಮೇಳೆಯ ನೋಡಿತಗುಳ್ಳು
17.
18. ನೆತ್ತರಪೊನೆಯೊಳು ಪೊರಳ್ಳುಕರುಳಂತಕ್ಕಯ್ಯ ಸುಧುಗ್ಗೇ ಲಚ್ಚಣಯಿನಿ ನಿನ್ನು
ಚಣ್ಣತೆಯಿಂದ ಶ್ರೀರಾಮ
19. ಮಹೀಮಣ್ಣಲ
20. ಕಾಳೆಗಕ್ಕುರದೆ ಸಾಹಸವೆತ್ತ ಬಿಲ್ಲಬಲದಿಂದೆಪರ
21. ಬಳವೆಲ್ಲಮನೆಯೊಗೆಲ್ಲ ನಿಜಸಾಹಸಾ ನಲೆಲವಳ್ಳಿಯ . . ವಿಸ್ತರ್ಪಿ ಮೋಕ್ಷಲಕ್ಷ್ಮಿಗೆ ಸಂದಂ | ಉತ್ತ
ಮ ವಿಮಾನದೊಡೆಯೊ
22. ಕೆಮ್ಮತ್ತಿ ಕೂಡೆ ಭೋಗಿಸುತ್ತಿದ್ದಂ | ಚಿತೇ
23. ನಲಭ್ಯತೇಲಕ್ಷ್ಮೀಮಿತ್ರೇನಾಪಿ ಸುರಾಂಗನಾ | ಕ್ಷಣವಿದ್ವಂಸನೇಕಾಯೇಕಾಚಿಂತಾಮರಣೀರಣಿ ||

IVನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

24. ಅನ್ತಾತನ ಕಲಿತನಕೆಮೆಟ್ಟಿ ಸಿಂಗಿದೇವರಸರು ಸಕಾರುಣ್ಯದಿಂದೊಸೆದು ಬಾಳವೆಗ್ಗಡೆಗಂ ಬಿಕ್ಕಬೆ ಹೆಗ್ಗಡಿತಿಗಂಪುಟ್ಟ
ದಂಸುಪುತ್ರಂ ಕು

25. ಇದೀವಕ ನೆಪರಾಯನು ತಮ್ಮಣ್ಣಗೆ ಪರೋಕ್ಷವನಯಮಂ ಮಾಡಿದಬಳಿಕ ಶ್ರೀ ವೀರಶಾಸ್ತ್ರರದೇವರು ಆತಂಗೆ
 26. ಬಿಟ್ಟವ್ರಿತಿ | ಹೊತ್ತಲು ಸವಣಲ ಕಲಿಪೊಲುವರೆವಳ್ಳ ಎಡಗೋಡುಗಾವಟೂರು | ಯಂತಿಬಿಟ್ಟವ್ರಿತಿ
 27. ಸರ್ವಬಾಧಾಪರಿಹಾರಮಾಡಿ ಸಲಿಸಿದರು ಹೆಣ್ಣು ವೆಗೆಣ್ಣನಗಿಡಿಗೆಹೊಲ | ಯಂತಿ ಕೋ (ಕಾ?) ಹನಳಿದವರು
 ಗಯೆವಾರ
 28. ಣಾಸಿಕುರುಕ್ಷೇತ್ರದಲ್ಲಿ ಸಾಯಿರಕವಿರೆ ಸಾಯಿರ ಬ್ರಾಹ್ಮರುಮನಳಿದ ಬ್ರಾಹ್ಮೇತಿ | ಬಾರದೊನೆಕರೆಯಸೇನ್
 29. ಬೋನು ರುವರಿಮಾದೋಜ ಗೇದಕಲು

Transliteration.

1. namas tunga-sīras-chumbi-chandra-chāmara-chārave | trailókya-nagarā-rambha-mūla-stambhāya Śambhave svasti sa-
2. madhigata-pancha-mahā-śabda mahā-maṇḍalēśvara Uttara Madhurādhīśvara Paṭṭi-Ponibuchcha-puravarādhisva-
3. ram mahōgra-vamśa-lalāma Padmāvatīdevī-labdha-vara-prasādasādita vipulā-Tulāpuruṣa-mahā-
4. dāna Hiranya-garbha-dāna Vānara-dhvaja mrigarāja-lāncihchhana-virājitānvayōtpannam bahu-kalā-sampamnam Śāntara-kuḷa-kumudini-
5. śaśāṅka-mayūkhaṅkuraṇ ripu-maṇḍalika-patanga-dipāṅkuraṇ Tonḍa-maṇḍalika-kuḷachāḷa-vajradanḍa
6. biruda-bhērumḍa kandukāchāryaṇ Mandara-dhairyaṇ kīrtti-Nārāyaṇaṇ śaurya-pārāyaṇaṇ Jina-pādārādhā |kam|

II Band.

7. para-bāḷa-sādhaka Śāntarāditya sakāḷajana-stutya niti-śāstrajña biruda-sarvajñētyādi-nāmāvali-samālāṅkritanumappa śrī-
8. man mahā-maṇḍalēśvara Virāśāntara-dēvaru Śāntalige-rājyaṇam sukha-sankathā-vinōdadim rājyaṇam
9. geyuttumire 1113 Virōdbikrito-saṁvatsarada Vaisākha su 11 Sōmavāradan-
du Kabbunā-
10. ḍa Koggerēyalu Bīradēvarasaru sakāḷa-bāḷa-sahita
samayadoḷu yāḷana dāli bandu Koggerēyaṇ mu-
11. ṭṭidalli Bēḷa-veggadegaṇ Bikkabe-Heggaditigam puṭṭida la
Biruda-Nārāyaṇa Biluvarāditya Bēḍa (ḷa) na Hanuma-
12. nemba hesaraṇ padēd ? Elavalliyalu | śrīmatu Singidēvarasaru sakārunya-
dim besasalu || ḷdanadā
13. ḷi baralukidirāntu nindu sangaradoḷe pāya-daḷamam turagan-
gaḷan okkalikki-damtiral ativēgadimdiridu kaṇḍeya
14. gaṇṭalagāḷa ma-

III Band.

15. chcharipa virōdhi-nāyakara mastaka-sūlan idirchchid-anyā-bhūpati-
nikara kshataja senisirpp arigaḷge gaṇḍagattari
patibhaktanemb Elavalliya Mēḷayan ī-dhari-

16. triyoļu || maleva virôdhi-bhûpa-balam naḍuguvant Elevaliia Mēleya
nôḍi taguḷdu
17.
18. nettara ponaloļu poraḷdu karuḷam takkaisi subhaṭargge
lachchana yenisi nindu chaṇḍateyim Śri-Rāma
19. mahimaṇḍala
20. kâlegakk urade sâhasavetta billa baladinde
para-
21. baḷavellaman eyde geldu nija-sâhasâ nal Elavalliya vistarsi
Môksha-lakshnige sandam uttama-vimānadeḍeyo-
22. ḷe mutti kûḍebhôgisutiddam¹ jîtê-
23. na labhyate Lakshmîr mritênâpi surānganâ¹ kshana-vidhvamsanê kâyê
kâ chintâ maraṇê raṇe¹¹

IV Band.

24. ant âtana kalitanake mechchi Singidēvarasaru sakârunyaḍimḍ osedu
Bâlaveggaḍegam Bikkabbe Heggaditigam puṭṭidam suputram ku-
25. ḷadipakanenipa Râyanu tammin-annage parôkshavinayamam mâḍida
balika śrî Vira-Śântara-dēvaru âtange
26. biṭṭa vriti¹ Hottalu Savagaṇali Kaliruvola Elevali Edagôḍu Gāvaṭûru¹
yintî biṭṭa vṛitti
27. sarvva-bâdhâ-parihāram mādî salisidaru heṇṇavegere nagaḍingehola¹ yintî
kô (kâ ?) han aḷidavaru Gaye Vâra-
28. ṇâsi Kurukshêtradali sâyira-kavile sâyi [ra] Brâṇṇharuman aḷida brâṇṇhêti¹
bâradon Kaleya Sēnabōnu
29. ruvari Mādôja gēda kalu.

Note.

This inscription records the heroism of a warrior named Mēlaya of the village Elavalli in the reign of the Śântara king Vira Śântara. It is dated Ś 1113 Virôdhikṛit sam. Vaiś śu. 11 Sô corresponding to April 7, 1191 A.D. which is however a Sunday and not Monday as stated in the grant. But if we take the corresponding solar month Vṛishabha, su 11 corresponds to 6th May 1191 which is a Monday and belongs to the lunar month Adhika Jyêshṭha.

The titles applied to Viraśântara ruling over the Śântalige kingdom are: obtainer of the band of five musical instruments, mahamaṇḍalêśvara, lord of Uttara-Madhura, lord of the excellent city of Paṭṭi Pombuchcha, ornament of the great Ugra-vamśa, obtainer of boons from the goddess Padmâvati, bestower of the great gift Tulâ-purusha and Hiranyagarbha, descended from the family with monkey flag and lion crest, versed in numerous arts (kalâs), moon-light to the blue lotus that is the

Śāntarakula, a flame to the moths the hostile chiefs, a thunder-bolt to the mountains that are the Tonḍa chiefs, a bhêruṇḍa to the titled, an expert in ball play (*kandukāchārya*), a Mandara mountain in courage, Nârāyaṇa in glory, devoted to valour, worshipper of the lotus feet of Jina, destroyer of enemy troops, a sun to the Śāntaras, praised by all, proficient in Nitiśāstra, all-knowing among the titled (*birudasarbbajna*).

The battle took place on account of Bîra-dêvarasa, a general having laid siege to Koggeṛe in Kabbunâḍ under the orders of Singidêvarasa. Mēlaya, son of Bēlave-ggāde and Bikkabe-heggaditi fought valiantly killing the enemy soldiers on foot and horse and died in battle. In his memory this stone was set up by his younger brother Râya and some land was granted in his memory in the villages Elevali, Eḍagôḍu, and Gavaṭûru by Singidêvarasa. The usual stanza in praise of heroism in battle, Jitēna labhyate lakṣmîr is given in line 23 of the record. Those who violate the grant are said to incur the sin of killing 1,000 cows and Brahmans in Gaye, Vâraṇâsi and Kurukshêtra.

The writer of the grant is named Sēnabôva Kâlāya and the engraver, Rûvâri Mādôja.

There are some lacunae chiefly in lines 17 to 22 owing to the letters being worn out.

80

At the village Goragôḍ in the hôbali of Humcha, on a vîragal lying to the north.

Size 10' × 3'

Kannada language and characters.

ನಗರದ ತಾಲ್ಲೂಕು ಹುಂಚದ ಹೋಬಳಿ ಗೊರಗೋಡು ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರದಿಕ್ಕಿನಲ್ಲಿ ತ್ರಿಪುರಾಂತಕ ಹಕ್ಕಲಿನಲ್ಲಿ
ಬಿದ್ದಿರುವ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 10' × 3'

Iನೆಯ ಅಡ್ಡಪುಟ—

- 1. ಶ್ರೀನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರ ಚಾಮರ ಚಾರವೆ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾ
- 2. ಯನಂಧವೇ | ಸ್ವಸ್ತಿ ಶ್ರೀಮನಮಹಾಮಂಡಲೇಸ್ವರಂ ಅರಸರಂ

IIನೆಯ ಅಡ್ಡಪುಟ--

- 3. ಕಕರಗಸಂ ಬಿರುದರಂಕುಸಂ ಮೂರ್ತಿನಾರಾಯಣಂ ವಿಳಾಸ ವಲಧ ಪೋಂಬುಚ್ಚ
- 4. ಪುರವರಾಧೀಸ್ವರ ಶ್ರೀಮತ್ ಬಿರ್ಲೇಸ್ವರದೇವರ ದಿಬ್ಬಸ್ತೀ ಪಾದಪದುಮಾರಾಧಕ ಬೀರ

IIIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

5. ರಸನು ರಾಹುತ್ತ್ ಮಲ್ಲ ಕೋಟಿನಾಯಕಗೆ
6. ಸಕವರಪಂ ೧೨೦೮ನೆಯ ದಿಯ ನಂವ
7. ಜಗದರಸವೇನಣ ಹೆ
8. ಕೋಟಿನಾಯಕನು ಬಂದು ಮೇರೆ ತಳುತ್ತಿ
9. . ಬೀಳುವದಂಕಂಡು ಜೋಳವಾಳಗೆ ತಂನ ರಿಗಿಯೇರಿದ ಕುದುರೆಯಂ ಮಿಾಜಿ ಕಾರಾಳಕುತ್ತಿ

IVನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

10. ಕುತ್ತಿಸಿಕೊಂಡು ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದನು || ಮಂಗಳ ಮಹಾ ಶ್ರೀ
11. ಕಲುಕುಟಿಗೆ ನಿಂತೋ
12. ಜನಮಗಬಲೋಜನು | ಬರೆದಾತನು ಬರೆವರ ಅದಿತ್ಯ ಸೇನದೋಮಾಜನ ಮಗಂ ದೊಮ

Transliteration.

I. b.

1. śri namas tunga-siras-tunga-chandra-chāmara-chārave¹ trailōkya-nagarā-
rambha-mūla-stambhā-
2. ya Sambhave¹ svasti śrīmanu mahāmaṇḍalēsvaram arasar-am-

II. b.

3. ka-karagasam birudar-ankusam mūrṭti-Nārāyaṇam viḷāsa-valabha Pom-
buchcha-
4. pura-varādhīsvara śrīmat Bīlēsvara-dēvara dibya-srī-pāda-padumārādhaka
Bīra-

III b.

5. rasanu. rāhuttamalla Kōṭenāyakage
6. Saka-varasham 1208 neya Beya-samva-
7. jagadaḷa pēsana-ha
8. Kōṭenāyakanu bandu mēlo taluttiri
9. bīluvadam kaṇḍu. jōlavāḷige tanna rigi yērida kudureyam
mīri kālāḷa kutti

IV. b.

10. kuttisikonḍu sura-lōka-prāptan ādanu || inangala mahā śrī
11. kalukūṭiga Sintō-
12. jana maga Bīlōjanu¹ baredātanu barevar-āditya sēnabōva
Bāṇana magam Boma.

Note.

This is another record of the time of the Śāntara general Bīrarasa and refers to a battle waged by Kōṭenāyaka. In this battle some warrior whose name is

unfortunately lost is stated to have displayed his valour on behalf of his master as a return for the subsistence he received from him (*jôlavâli*) and fighting with the cavalry and infantry he is stated to have killed several persons and horses and died from the wounds he received in the fight.

The date is given as Š 1208 Beya which corresponds to A. D. 1286. Other details about the dating are lost.

The engraver of the inscription is named Bilôja, son of Sintôja and the writer of the record is named Bomma, son of Bâṇa, a *sēnabôva* (village accountant) with the title, a sun to writers (*berevara Âditya*). The usual titles are applied to Bîrarasa. Several letters in lines 5-12 are effaced and the meaning cannot be made out.

Tamil Supplement.

20

At the village Haṇḍrakahalli, in the hobli of Chamarajnagar on a stone oilmill lying near the Bhīmēśvara temple to the north.

Size 5 ft. all round :

Tamil language : Tamil and Grantha characters.

- (1) ஸௌதி ஸ்ரீபுத்தாபச்சுக்ருவத்தி பொய்சள ஸ்ரீ
 - (2) வீர ஸௌமேஸ்வர தெவன்பு. வீராகஜிம் ப
 - (3) ண்ணியருளா நிற்க விகாரிஸ்வஃவற்சரக்து மகர மாஸம்
 - (4) எண்ணை நாட்டுமயண்டாக்கன் பள்ளியில்
 - (5) ...ருஸகெத காமுண்டன் மக்கள கோவி
 - (6) காமுண்டரும் நாக காமுண்டரும் விம்மகாமுண்ட
 - (7) ரும் விமெஸ்வரமுடைய நாயநாறுக்கு திருநக்காவி
 - (8) ளக்குக்கு ஸமபித்தக்காணம்
-

At the village Tammaḍihalli, on a slab to the north of the Sômesvara temple.

Size 3'—6" × 2'—6"

Tamil language: Tamil and Grantha characters.

- | | |
|-------------------------------|--------------------------------|
| (1) ஸ்ஷிஸ்ரீசகரயாண்டு | (13) தசகாமுண்டன் மகமாரகா |
| (2) யாண்டு [ஆ] யிரத்தைய்த் | (14) முண்டனு இவர்கள் தெவ |
| (3) தெழு சென்ற ராகஷஸ | (15) ர் பிரதிஷ்டி பண்ணி ஸ்ரீ |
| (4) ஸ்ஷ்சரத்து மிதுனமாச | (16) சொமநாத தெவர்னிவிதிக்க |
| (5) ம் பிறந்த எட்டாம் நாள் நா | (17) ராக மஞ்சரத்து இஷ்டிராப |
| (6) யிற்றுக்கிழமைபு பரப | (18) திஷேவராசி பண்டிதரா |
| (7) ஷ்ஷத்து பஞ்சமியுப் பெற் | (19) நசிக்காண்டைக்குயா |
| (8) ற அவிட்டத்து நாள் | (20) ராபூர்வம் பண்ணிக்குத்த |
| (9) சகராமுடு காமுண்டன்ல | (21) தரை இரண்டு வெஷி இ |
| (10) ச்சா காமுண்டுகள் ச. . | (22) தம்மத்தக்கு அழிப்பிராகில் |
| (11) ரய காலகாமுண்ட[ன்]யக | (23) |
| (12) ன் பஞ்சகாமுண்டன் ரஸ | |

At the same village Tammaḍihalli, on a slab standing to the south of the Sômesvara temple.

Size 3'—6" × 2'—6"

Tamil language: Tamil and Grantha characters

- | | |
|--------------------------|-----------------------|
| (1) ஸ்ஷிஸ்ரீஸ்ரீ ஸெ | (9) த்து தம்மடிப் பன் |
| (2) ரீஸ்ரீஷெவன்வி. | (10) ஸியில் மாரபுலிகா |
| (3) வி ராக்ஷி வண்ண | (11) முண்டன் மகன் தா |
| (4) யருளானிற்க ஸகை | (12) சகாமுண்டன் சொ |
| (5) ர யாண்டு ஆஇரத்தெ | (13) மனாத தேவற்க்கண் |
| (6) ரரு னாறு சென்ற விட | (14) ணலத்து பணம் திரு |
| (7) த்துரீஷிஸை | (15) விளக்குக்குத்த |
| (8) ஸ்ரீத்து சித்திரிமாஸ | (16) ழு... .. |

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,
ARRANGED ACCORDING TO DYNASTIES AND DATES.

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,

Page number in the Report	Inscription number in the Report	Date	Ruler
			I. GAṄGA.
144	49	About 886 A.D.	Permmāṇaḍi [Rāchamalla II]
			II. CHĀLUKYA.
139	43	Śaka 916, Vijaya sam. Chaitra —993 A.D.	Chālukya Permmāḍi [Tailapa II.]
190	74	1053 A.D. (?)	Trailōkyamalla-Dēva.
			III. ŚĀNTARAS.
190	74	Ś 975, Durmati, mistake for Vijaya sam. Vaiś. ba. || Ādi.—16th May 1053 A.D. (?)	Vīra-Śāntara-Dēva.
205	79	Ś 1113 Virōdhikṛit sam. Vaiś. (? Vṛishabha) śu 11 Sô—6th May 1191 A.D.	Vīra-Śāntara
209	80	Ś 1208 Vyaya—1286 A.D. ...	Bīrarasa
188	73	Ś 1218 (1217) Manmatha, Māgha (? Kumbha) śu 1 Sunday—Feb. 5th 1296 A.D.	Kōṭe-Nāyaka, governor of Hosagunda.
183	71	Ś 1219 (1218) Durmukhi, Vaiś. śu 7 Bu—April 11, 1296 A.D.	Dēvarasa (Soḍḍala Dēvarasa, governor of Śāntalige).
176	66	About 1300 A.D.	Bīrarasa (? king)
186	72	Ś 1224 Śubhakṛit sam. Kār. śu 15 Mangalavāra—6th Nov. 1302 A.D.	Soḍḍaladēvarasa.
175	65	Śubhakṛit sam. Pushya ba. 3 Sô—Monday Jan. 7, 1303 A.D.	Do

ARRANGED ACCORDING TO DYNASTIES AND DATES.

Contents and remarks

A *viragal* recording the grant of *Mādavādi* as *bālgalchu* to Bānagāmuṇḍa by Timpa-medeya, uncle of Būtarasa, when the latter died in a battle at Kudirūr.

Records the construction of a tank by Ammaḍigāvuṇḍa of Kiruvusūr and the usual *bittuvattā* was allotted by four persons.
See under Śāntaras.

Registers the gift as *kalnāḍ* of Ankegeḍu and certain other villages, the remission of the *kirudere* and *bitti* (minor tolls and forced labour) of the division of Pervayal and the payment of 1,000 gadyānas to the minister Nagularasa by the king. The composer of the inscription was Gōvinda, a learned Brahman and favourite of great poets.

A *viragal* recording the heroism and death of Mēlaya during the siege of Koggere in Kabbunāḍ and grant of lands in the villages Elevation, Eḍagōḍu and Gavaṭūru by Singi-dēvarasa in his memory.

A *viragal* mentioning the death of a warrior who fought out of gratitude (*jōlavāḷige*) to his master Kōṭe-Nāyaka.

A *viragal* recording the exploits and death of Kalisa in a battle at Muguligēri between Kōṭe-Nāyaka and Ebharapa, general of the Yādava king Rāmadēvarāya (1271-1309).

A *viragal* recording the exploits and death of a hero named Bēla who fought on behalf of Dēvarasa against Māyidēva, the general of the Hoysala king Ballāla III in a battle at Muttūr.

Records the gifts of land made to the God Bammēśvara by Birarasa, Kōṭe-Nāyaka, Soḍaladēvarasa, the oil-mongers and the Ayvattu-nāḍ.

A *viragal* recording the heroism and death of a warrior named Mūḍa in a battle fought at Sālivur (Sālūr) between Soḍaladēvarasa and Yebaranāyaka, the former perhaps fighting on behalf of Ballāladēva (*See Nagar 27*).

Records the gift of some land for food-offerings at the temple of Dēkēśvara.

List of Inscriptions published in the Report,

Page number in the Report	Inscription Number in the Report	Date	Ruler
			IV HOYSALAS
172	63	Ś 1112 Sarvadhāri (mistake for Sādhāraṇa?) Jyēshṭha śu 11 Vaddavāra (Thursday)—17th May 1190 A.D.	Ballāla II
99	2	About 1179 A.D.	Do
168	59	Vyaya sam. Dvitiyāśhādha śu 13 Thursday—July 9, 1226 A.D.	Narasimha II
122	26	Ś 1100 (mistake for 1160) Durmukhi, Chittirai—1238 A.D.	Vīra-Sōmēśvaradēvar
116	20	Vikāri sam. Makara—1240 A.D.	Do
101	3	Ś 1163, Plava sam. Pushya ba. 7—Wednesday 25th December 1241 A.D.	Do
134	37	Ś 1204 Vishu sam. Makara, 17th Ardhōdaya—January 11, 1282 A.D.	Narasimha III
146	50	Ś 1212 (for 1211) Virōdhi sam. Āshādha śu 11, Anūrādhā nakshatra, Thursday—June 30 1289 A.D.	Do
183	71	1296 A.D.	Ballāla III
186	72	1302 A.D.	Do
123	27	Ś. 1237 Rākshasa sam. Māgha ba. 1 Vadda Vāra (Saturday)—10th January 1316 A. D.	Do

arranged according to Dynasties and Dates—*contd.*

Contents and remarks

Records the death of a Jaina woman named Havvakka, wife of Sarvādhikāri Bammāchāri and a disciple of the Jaina guru Pushpasēna-Dēvar.

Records the death of Biṭṭi-rāvuta in a battle with Sankama, the Kalachurya king.

Records an agreement made by the mahājanas of Lakshmīnārasinhapura (Bhadrāvati) permitting certain persons to construct tanks in assigned places and carry on cultivation and gardening, free from taxes, under these tanks.

Records the grant of money for offering perpetual lamps before the God Sōmanātha by Dāsagāmuṇḍan of Tammadipallī.

Records the gift of an oil mill by certain gaudas for offering a light daily before the God Viṃśvara (Bhīmēśvara) in Rāmayaṇḍākkānpallī (Haṇḍrakanahallī).

Records provision by Senabōva Devanna, a subordinate of Pōlālva Daṇṇāyaka, for extra feeding on the day of Uttarāyana saṅkramaṇa at the temple of Chennakēśava, Belur, in return for a capital deposit of 2 gadyāṇas with the mahājanas.

Records grant of land to a priest by the mahāpradhāna Rāhuttarāya Kētaya-daṇṇāyaka and others.

Records the gift of a village named Guḍḍavāḍi to a descendant of Kūrattālvān, disciple of Rāmānujāchārya, and the master of ceremonies (Purōhita) in the Ranganātha temple in Śrīrāgam (Trichinopoly District), by various prabhugaudas of the place.

See under Śāntaras.

Do

Records gift of some land by the gaudas of Mukoḍihallī to one Viṭhaṇṇa.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			V. VIJAYANAGAR.
173	64	Ś 1318 Dhātu sam. Śrāv. śu 10. Â — Sunday 16th July 1396 A.D.	Harihara II
181	68	....	Virûpāksha Râya, son of Vira Harihara Râya.
204	78	Sarvadhâri (Ś 1330?) Uttara Jyêsh- thâ (mistake for Vaiśākha?) śu 1 Thursday—(May 26, 1408?)	[Dêvarâya I]
159	57	Ś 1330 Sarvadhâri sam. Mârga. śu 15, Sô—December 3, 1408.	Do
200	75	Ś 1338 Manmatha sam. Mârga. śu 15—16th November 1415 A.D.	Do
157	56	Ś 1351 Saunya sam. Chaitra śu 15—20th March, 1429 A.D.	Dêvarâya II
149	51	Ś 1440 Bahudhânya sam. Jyêshthâ ba. 10—June 3, 1518 A.D.	[Krishṇa Râya]
131	34	Ś 1452 Vikṛiti sam. (?) Mâgha ba. 5—5th February, 1531 A.D.	Achyuta Râya
127	31	Khara sam. Chaitra śu. 15 (lunar eclipse)—Saturday, 1st April 1531 A.D. (Ś 1453).	Do

arranged according to Dynasties and Dates—*contd.*

Contents and remarks

Records that while Sôvaṇṇa Oḍeyar was ruling the Āraga Kingdom (evidently as a subordinate of the Vijayanagar king), some lands in the Maddika (common land) of the village Titisarigaḍa Subur in Baḍaganâḍ district were granted to one Viṭhapa by the Gauḍu-prabhus of Hebbayal Beliganabâḍu in Aivattu-nâḍ after having received a present of 3 varahas.

A fragmentary inscription showing Virûpâksharâya to have been ruling from Sirudhâra.

Records the death of one Basavaṇṇa Oḍeya in a battle at Udare (Udri in Sorab Taluk) during a raid by Mallappa of Dâravâḍa (Dharwar). The name of Mallappa-mantri mentioned in the epigraph is perhaps that of Mahâpradhâni Mallapoḍeyar who was the governor of Chandragutti between 1390 and 1419 A.D. approximately.

Records the gift of the village Masanahalli in Bâṇagavâḍi with all rights for services at the temple of Mallikârjuna in Gâjanûr by the Prajagavuṇḍus of Uḍuvankanâḍ belonging to Ammaḷe (?).

Registers the gift of some land by Viṭṭhanna Oḍeyar, Brahma-Kshatriya governor of Āraga, for the service of food offerings to the God Lakshmi-Narasimha in Hulikal. The name 'Brahma-Kshatriya' is significant.

Records the gift of the village Gâjanûr for the services of the God Divyalingêśvara Apilêśvara of Haradanahalli in Yenṇenâḍ when Dêvadannâya was the governor.

Records the gift of some village of the annual rental value of 33 gold gadyâṇas free of tax for the maintenance of some maṇṭapa by Timmanâya ruling at Navilûr as agent for Sâluva Govindarâja who was a governor under Kṛishṇaâya.

Records the gift of the village Haruvage (Harave) as 'śrôtriya' to Chikka Malla Oḍeyar of Tagaḍûr by Mallappa Nâya, agent for Immaḍi Râhuttarâya Mahâpâtra Ayya, a subordinate of the king.

Registers the grant of the village Danâyakanapura in Uyamballi sthala as *koḍugi* to Dêvêśabhaṭar for services of bath at midday and food offerings to the god Nañjunḍêśvara and for the feeding of six Brahmans daily. The donor Perumâḷe Adhikâri made the gift under the orders of the king.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			V. VIJAYANAGAR— <i>contd.</i>
151	52	Ś 1485 Rudhirôdgâri sam. Śrāv. ba. 10—August 13, 1563 A.D.	Sadāsivarāya
			VI. ĀRAGA
173	64	1396 A.D.	Sôvaṇṇa Oḍeyar
200	75	1415 A.D.	Viṭṭhaṇṇa Oḍeyar ...
178	67	Ś 1359 Nala satv. Mārga ba. 30 śu. Friday, December 7, 1436 A.D.	Mallinātha Oḍeyar
			VII. UMMATTŪR.
120	23	S 1415 Pramādīcha sam. Mārga-śira ba. 5—28th November 1493 A.D.	Vīra Nañjarāya Oḍeyar ...
121	24	About 1500 A.D.	(Name lost)
137	42	1569 A.D.	Sômê-dêva.
			VIII. AREKUTHĀRA.
155	54	Jaya sam. (?Ś1455) Śrāv. ba. 10—August 4, 1534 A.D. (?)	Mali Giddagaḍaraya (Chief ?)
137	42	Śukla sam. (Ś1475 + 16 = 1491) Kâr-tika śu. 1—11th October 1569 A.D.	Bhâlâlôchana Nâyaka, son of Virabhadra Nâyaka.
143	47	Ś1688 Vyaya sam. Māgha ba 14—February, 27, 1767 A.D.	Hiri Chennarāja
			IX. HADINĀD.
141	45	About 1550 A.D.	Râmadêva
128	32	Plavanga sam. Āshâḍha śu 1—1547 A.D. (?)	Vīra Rāmāyadêva Oḍeyar....

arranged according to Dynasties and Dates.—*contd.*

Contents and Remarks

Records the gift of the village Bāṇagavādi by a chief named Timmappa Nāyaka of Kōvuttūr (Coimbatore) to Mādēvar, head of Upparigeya-maṭha, a Vīraśaiva maṭṭ in Ummattūr.

See under Vijayanagar.

See under Vijayanagar. He was a Brahma-kshatriya.

Records the gift of some land, a house with its back-yard and a jack fruit tree for feeding 30 Oḍeyars in a choultry attached to the Virabhadra temple at Basavāpura by Mallinātha Oḍeyar of the matt at Bāleyahalli; the donee who had to feed the Oḍeyars as stipulated was one Haḍapada Basavaṇṇa, a *dāsōhi*.

Records the gift of a house in the village Harave to a Vīraśaiva priest of the place by the chief.

Records the gift of five villages as *umbali* to some one who had to do some service to the prabhus of Tagadūr in return.

See under Arekuthāra.

Records that Mali Giddgaṇḍaraya set up this vīragal in memory of Dēvaṇṇa and (his wife) Mākavve at Tonḍanūr.

Records that the Sōmasanudra tank which was constructed by the Ummattūr Chief Sōmēdēva (Vīra Sōnerāya Voḍeyar) having breached in Ś 1475, Pramādichasam. Kārtika i.e., October 1553 A.D. the Arekuthāra Chief Bhājalōchana Nāyaka repaired it sixteen years thereafter, i.e., in 1569 A.D.

We get only the name of the chief and his date from the inscription.

Registers the grant of income from tolls in the village Uyyamahalli (Uyyamballi) for the service of offering lights before the God Hanumanta, during the time of the king Rāmādēva (probably same as Rāmarāja, son-in-law of Kṛishṇarāja).

Records the gift of the village Āsiri by the king Vīra Rāmāyadēva Oḍeyar (probably same as Rāmarāja) for the *bhiksha* of Hariyar, apparently a Vīraśaiva priest.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			X. DANIVASA.
104	9	Ś 1506 Tāraṇa sam. Āsv. śu 10. Ā —Sunday 5th October 1584 A.D.	Chennavīra Oḍeyar
108	10	Ś 1507 Pārthiva sam. Chai. ba 7 Ā—Sunday 11th April 1585 A.D.	Do
110	11	Ś 1509 Sarvajit sam. Vaiś. śu 5Ā— Sunday 2nd April 1587 A.D.	Do
			XI. SORE KINGS.
129	33	Ś 1590 Kīlaka sam. Nija Āshāḍha śu 2—1st July 1668 A.D.	Dēvarāja Oḍeyar
115	19	Ś 1793 Pramôdûta sam. Chaitra sû 1 Friday — April 1, 1870 A.D.	Krishṇarāja Oḍeyar III
			XII. KELADI.
171	62	Parābhava sam. Bhādrapada śu. 14—? August 30, 1726 A.D.	Sômasêkhara II (?)
			XIII. MISCELLANEOUS.
121	25	Ś 1057 Rākshasa sam. Mithuna têdi 8, Sunday 5th lunar day of the dark fortnight, Avittam — June 2, 1135 A.D.	....
182	69	Ś 1078 Dhâtri — 1156 A.D. ....	....
170	61	Ś 1158 (mistake for 1160?) Vīlambi, Āshāḍha śu 10 Tuesday—22nd June, 1238 A.D.	....
140	44	Āṅgīrasa sam. Bhādra śu 5 Va—? Thursday August 27, 1332 A.D.	Mādiyanna, nādugauḍa of Uyyamahallī.
133	35	Ś 1295 Paridhâvi sam. Āsviyuja śu 4—October 17, 1372 A.D.	....

arranged according to Dynasties and Dates—*contd.*

Contents and remarks

Records that this chief who was the son of Chikka Virappa Odeyar and grandson of Chennarāya Odeyar sold a plot of wet land in Nāgalāpura to Virasēnadēvar, disciple of Guṇabhadradēvar who was a disciple of Samantabhadradēvar of Gērasoppa for 32 varahas. The nature of the sale transaction is also denoted.

Records a similar transaction between the same parties. The land sold was in the village Ichaladāḷa.

Records yet another sale transaction between the same parties. The land was sold for 40 varahas and situated in Nālapura.

Records that the king granted a village for the service of free feeding in a matt of the Liṅgayat sect built by his mother Amṛitamma, Queen of Dēvarāja Odeyar, in the town of Mysore.

Records the construction of a pond named Amṛitasarōvara by Puṭṭanaṅjavve, wife of Mallappa, Chauri-bearer of the Mysore King.

Records that one Subāchāri made the salāke (bar) of five metals, for manufacturing rupees. The weight of the bar is stated to be 24 mds. 9 srs.

Records the consecration of the god Sōmanātha by certain gaudas and grant of some land to Dēvarāśi Paṇḍita of Mañchara (?) *alias* Śikkāṇḍai.

A viragal recording the death of one Basavarasa or one of his followers during a fight.

Records the death as *sati* of Kārabbe of Dumma-sthala.

Records the gift of *Uṇḍemāneya koḍige* to Kâtōja, son Mañchōja by Māḍiyanna of Uyyamahalli, Dēmappa and others.

Records the setting up of an oil-mill by two gaudas, Hāravagaḍa and Ālagauḍa (perhaps for services in the temple of Mahākāḷi at Hire Bēgūr).

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			XIII. MISCELLANEOUS— <i>concl'd.</i>
112	12	? Fourteenth Century A.D. ....	....
161	58	(1) Nandana sam. Māgha 30. Thursday solar eclipse—2nd February 1413 A.D. (2) Ś 1335 Vijaya sam. Vaiś. śu 1, Vaddavāra—Saturday, April 1, 1413 A.D.	} Porumāledēva, Chief of Ta- yūr-nād.
142	46	Isvara sam. Kārtika śu 1— October 8, 1637 A.D. (?)	Maleppa-Oḍeyar (?)
155	53	About 1650 A.D. ..	(Kaṇṭhīrava Narasarāja- Oḍeyar I. ?)
156	55	Durimukhi sam. Chaitra śu 1 Monday—Perhaps March 17, 1656 A.D.	....
112	14	Śaka 1605 Rudhirōdgāri sam. Śrā- vaṇa ba 5—August 2, 1683 A.D.	....
112	13	Śaka 1639 (mistake ? for ś 1641) Vikāri—A.D. 1719.	....
115	18	Śārvari sam. Chaitra śu 5—	Suragiya Basavaṇṇa Oḍeyar.
133	36	Probably 18th century A.D.	Vīra Nāyaka
135	38	Do do	Do
126	30	Śaka 1787 Krôdhana, 1865 A.D. Kali 4966 Śrāvaṇa śu 5—July 27, 1865 A.D.	....

The rest of the inscriptions are neither dated nor belong to specific dynasties. They are of local interest.

arranged according to Dynasties and Dates—*concl'd.*

Contents and remarks

Records the death by *sanyasana* of a Jaina named Boppayya, disciple of Anantakîrti belonging to Mûlasaṅgha and Kaṇṇûr-gaṇa.

Records the erection of an agraḥâra near Ummattûr and the settlement of Brahmans therein with gifts of land to them by Perumâlôdêva and several gaṇḍas of Tâṃr and other villages in the neighbourhood.

Records the grant of Koleganapura and some lands in Sômasamudra for an annual payment of quit-rent of 16 gadyâṇas and exempted from the khaṇa, kathârige and gaṇâchâra taxes to Linganna-Oḍeyar by Malepa-Oḍeyar. Records also certain other privileges which the donee could enjoy.

Simply mentions the village as having been given away for charities of Kâsi. (Cf. Chamarajanagar, 42 of 1650 A.D.—The village in which the present inscription is set up might have been included in the list of villages granted by the Mysore king and attached to Honganûr mentioned therein.)

Records the gift as *kodige* of some land to Linganna-Oḍeya-dêvar, disciple of Anna-dânidêvar, by Saṇṇapa-gaṇḍa who had held it as *sûtra-gutti*. The donee had to feed guests.

Records the erection of a pillar (mâna-stambha) by Vaidyayya of Kaḍahalli.

Appears to register some gift.

Registers the gift of some land near Bôrehalla by Suragiya Basavanna Oḍeyar for feeding the Jangamas of Kebbarûr Yegâlûr belonging to the *samayâchâra* of Kapaya Liṅga.

Records the gift of a garden to one Kamibaguta by Vîra-Nâyaka and others.

Records the gift as *kodagi* of a plot of land by Vîra-Nâyaka.

Records the renovation of the Nañjunḍêsvara temple of Nañje-dêvarapura by Marana-kaṇa Chika Mallegauḍa.

APPENDIX A.

CONSERVATION OF MONUMENTS.

In the year 1930-31.

(Based on the Annual Report of the Consulting Architect to the Government of Mysore, Bangalore).

The policy of preserving the works of Art as enunciated by Government from time to time was carried on vigorously during the year under report. The monuments declared "PROTECTED" in the Notification dated 23rd September 1926 were confirmed as "Ancient Monuments." Three new monuments were declared as "Protected Monuments" during the year. The monuments declared as such are given in annexure 'A.'

Regular inspections were conducted in the case of 50 monuments during the year as against 36 during last year. A list of the institutions inspected is given in annexure 'B.'

Inspection reports from the Revenue Sub-Division Officers were received in the case of 24 monuments as against 10 of the previous year. Though there was some improvement in this respect, yet this work was not taken up seriously by the local officers. It is hoped that in subsequent years inspections of these monuments will be conducted as a matter of duty once a year at least.

Proposals for the renovation of the following monuments were called for and are under scrutiny.

- (1) Channigarāya and Maralēśvara temples, Marase, Mysore Taluk.
- (2) Sivappa Naik's Fort at Nagar.
- (3) Lakshmi Narasimha temple at Javagal.

The Rules under the Ancient Monuments Preservation Regulation framed by the Committee appointed for the purpose were submitted to Government by the Muzrai Commissioner (Convenor). It is very desirable that they should be approved as early as possible.

The following monuments are under private management :—

- (1) Vidyāśaṅkara Temple at Śringēri.
- (2) Vīranarāyaṇa Temple at Belavādi.
- (3) Gaurīśvara Temple at Yelandūr.
- (4) Sir P. N. Krishnamurti's Bungalow at Seringapatam.

There are yet a few more under this category which deserve to be included in the list of Ancient Monuments. In order that these may be preserved in accordance with the approved policy of Government, it is very necessary that the liabilities and responsibilities of the private owners in regard to these should be definitely fixed. With a view to secure this it was suggested to Government that these private owners may be asked to execute an agreement under section 5 of the Ancient Monuments Preservation Regulation. Early orders on this question are requested.

In all, 27 monuments have been dealt with during the year. A statement giving the names of these monuments and the action taken in the case of each is attached in annexure 'C.'

As in the previous year a sum of Rs. 1,000 was allotted by the Muzrai Commissioner for the erection of Notice Boards in front of the monuments. But as portions of this amount had to be utilised for meeting the bills of the previous year which had remained unadjusted for various reasons,

this allotment was not utilised. Arrangements are now being made to have these Notices inscribed locally on stone slabs gradually as funds are available.

The question of appointing a local man as responsible for maintenance in the case of each monument is under correspondence with the Revenue Commissioner and it is hoped that with the co-operation of the Revenue Department some satisfactory arrangement will be arrived at shortly.

Every endeavour is being made to detect the tendencies of decay as soon as they occur in the monuments and to take prompt action to get them set right. Estimates for repairs proposed in the case of these are invariably obtained and scrutinised and in the case of repairs of any magnitude personal guidance is also given during their execution. If the same vigilant policy is pursued, it is hoped that most of the monuments may be brought to a satisfactory condition within the space of few years, provided adequate funds are available for their repairs or restoration.

A statement of expenditure incurred for the repairs of monuments during the year 1930-31 is submitted as Annexure 'D.'

It is very desirable that the same kind of sustained attention is paid to the repair of Muzra Institutions also. Some of these are included in the list of Ancient Monuments; but there are several more which deserve to be so included. Any repairs done to these should be carried out with totally different feelings from either a new work or the repairs of a modern building and the method usually adopted by the Public Works Department hardly suit these structures. All these old structures are generally works of Art and anything done to them, however humble it may be, will help either to retain the existing beauty or to mar it.

Nearly a lakh of rupees are being spent every year for construction and repair of these institutions. In the interests of the preservation of Ancient Art, it is very necessary that there should be a judicious distribution of this expenditure in the order of urgency or importance and all the repair done should be carried out with expert guidance.

ANNEXURE "A".

Ancient Monuments declared "Protected" during the year.

1. Bhimēśvara, Nakulēśvara and Sahadēvēśvara temples at Kaivāra, Chintamani Taluk.
2. Vighnēśvara temple at Kuruḷmale, Mulbagal Taluk.
3. Channigarāya and Maraleśvara temples at Marase, Mysore Taluk.
4. Śivappa Naik's Fort at Nagar.

ANNEXURE "B".

Inspection Reports received from Sub-Division Officers.

Mysore	...	Śrī Lakshmi Narasimhasvāmi Temple.
		Śrī Varāhasvāmi Temple.
Hunsur	...	Śrī Kēśava temple at Dharmapura.
Challakere	...	Rock-cut temple at Rāmadurga.
Belur	...	Hoysaleśvara temple at Halebidu.
		Kēdāreśvara " "
		Śāntinātha basti " "
		Pārsvanātha " "
		Ādinātha " "

ANNEXURE B—*conold.*

Yedatore	...	Basti at Chick-Hansoge.
Molkalmuru	...	Asôka Inscriptions at Siddâpura and Brahmagiri. Asôka Inscriptions at Jaṭiṅga Rāmēśvara Hill.
Krishnarajapet	...	Brahmēśvara temple at Kikkeri. Śrī Lakshminārāyaṇa temple at Hosaholalu.
Mulbagal	...	Hydervali Darga at Mulbagal. Rāmalingēśvara temple at Āvaṇi. Vināyaka temple at Kuruḍumale. Sômēśvara " "
Bowringpet	...	Hyder Ali's Birth place at Bûdikote.
Hassan	...	Mahālakshmi temple at Doddagaddavalli.
Harihar	...	Hariharēśvara temple.
Honnali	...	Fort Wall.

ANNEXURE C.

Statement of ancient monuments dealt with during the year 1930-31.

Sl. No.	Name of monument	Action taken
1	Tippu Sultan's Palace, Bangalore.	<p>The Scout Office and the Office of the Superintendent of Municipal Schools continued to be held in this building.</p> <p>The Sanskrit College building having been taken over for the construction of a Maternity Hospital on the site, Government Ordered that the remaining vacant portion of this monument should be given over to the Sanskrit College. Accordingly the building was handed over to the Educational authorities for the purpose. The Government ordered that the question of constructing a compound wall round this should lie over for some time for want of funds.</p> <p>A watchman was however continued to look after the premises, the cost being debited to the Gardens Department.</p>
2	Chennigarāya Temple at Kaidāla.	The fresh estimate called for in accordance with the Notes of Inspection sent from this office was received and taken up.
3	Col. Bailie's tomb at Seringapatam.	<p>There was a mud compound wall surrounding this monument which was ugly and the interior was bare and uninteresting. This was pulled down some time ago and in its place, it was proposed to have a clipped hedge all round with a few cyprus trees planted inside. Proposals have since been sent up to Government in this matter.</p>
4	Fort wall at Nagar ...	<p>An estimate was called for from the Deputy Commissioner for clearing the rank growth of vegetation over the fort walls. But as it exceeded the sum of Rs. 1,000 allotted by Government for this work, it was sent back for revision. As it did not come back in time, the allotment could not be utilised.</p>
5	Īśvara Temple at Arsikere ...	The estimate for Rs. 2,000 prepared for its repairs was sanctioned by Government and the work was begun.
6	Basti at Chickhansoge, Yedatore Taluk.	<p>While forwarding the Inspection Report for this monument, the Revenue Sub-Division Officer reported that a considerable extent of land was endowed to this monument which was all in private enjoyment. The Muzrai Commissioner was requested to have this point investigated. In case it was possible to reclaim some of the lands, money can be found for repairing this monument.</p>
7	Śrī Chennakēśava Temple at Belur.	<p>The work of restoration of this temple went on briskly and most of the work on the main temple was completed. The work of putting the surrounding shrines in order was begun. There is yet a lot more to do and the establishment that is now working there will have to be continued for some more years.</p>
8	Hoysalēśvara Temple at Halebidu.	<p>The restoration work of this monument has also been taken up. But the work turned out during the year was not so perceptible as at Belur. The ground within the compound should be levelled. The joints of the main temple were cement-pointed. It was hoped that more substantial work would be turned out next year.</p>
9	Parśvanātha Basti at Śravāpabēlagola.	An estimate for repairing this at a cost of Rs. 130 was approved and returned.

ANNEXURE C—contd.

Sl. No.	Name of monument	Action taken
10	Chandragupta Basti, Sravana-belagola.	An estimate for repairs at a cost of Rs. 90 was approved and returned.
11	Channigarāya Temple, Turuvekere.	An estimate for Rs. 190 for effecting some minor repairs for this building was approved.
12	Bhōga Nandīśvara Temple at Nandi.	This was visited on 19th May 1931. This monument is a major Muzrai Institution and has been kept in good condition. There are however certain portions which stand in need of urgent repairs. The Muzrai Commissioner was addressed in the matter.
13	Nāgēśvara Temple, Basral ...	An estimate for Rs. 2,904 received from the Deputy Commissioner, Mysore, was approved and returned.
14	Chāmarājēśvara Temple, Chamarajanagar.	There was a proposal some time previously to build a porch in front of the entrance Gōpuram of the temple just as there is one at Nanjangud and designs for the same and for other improvements to make this beautiful monument look more interesting and attractive were forwarded to the Muzrai Commissioner. All this was estimated to cost Rs. 53,150 and as there was not enough funds at the credit of the institution Government approved the recommendation of the Muzrai Commissioner to take up this work a couple of years later.
15	Nārāyaṇa and Maralēśvara Temples, Marase, Mysore Taluk.	Proposals for the renovation of these monuments were called for from the Executive Engineer, Mysore Division, Mysore. In the meantime it was ascertained that the local people are not willing to invest much money over these nor was any other fund available to restore them. The question therefore was held in abeyance.
16	Lakshminārāyaṇa Temple, Anati, Channarayapatna Taluk.	An estimate for Rs. 1,509 for its repairs having come up, this monument was visited on 27th July 1930 and it was found that the estimate prepared by the Deputy Commissioner was found far too extravagant to spend on a comparatively unimportant structure like this one. Revised proposals were therefore called for.
17	Kēśava Temple, Somanathapur.	It was pointed out during last year that the newly repaired cells surrounding the temple were leaking badly during the rainy season. The Executive Engineer who was addressed in the matter stated that necessary repairs had since been carried out.
18	Vināyaka and Sōmēśvara Temples, Kurudumale, Mulbagal Taluk.	On the recommendation of the Deputy Commissioner of Kolar District that the Vināyaka Temple at this place was deserving of being included in the list of Ancient Monuments, proposals were submitted for its inclusion and the Government declared it as a "Protected Monument." The monument being in urgent need of repairs proposals for its restoration were forwarded to the Executive Engineer, Kolar Division. An estimate for Rs. 5,600 has been forwarded to the Chief Engineer for sanction.
19	Būchēśvara Temple, Koravangala.	Complaints about the upkeep of this institution were received frequently. An estimate for its repairs was called for from the Executive Engineer, Hassan Division. A proposal was also made to utilise the available portions of the fallen parts of the ruined temples in front of this monument in supplying the missing parts in the Hoysalēśvara temple at Halebid.

ANNEXURE C—concl'd.

Sl. No.	Name of monument	Action taken
20	Mallik Rihan Darga, Sira.	This is one of the most important of the Mahomedan monuments in the State from an architectural point of view. Some repairs were conducted in the previous year and some portions of the main building touched up. The monument was visited and necessary instructions for its repairs were given.
21	Rock-cut Temple, Ramadurga, Ohallakere Taluk.	The Revenue Sub-Division Officer having reported that a big crack had developed in the temple, the Assistant Engineer was requested to watch it by inserting cement tell-tales and report the result after one or two seasons.
22	Śrī Brahmēśvara Temple, Kikkeri.	The Muzrai Commissioner forwarded an estimate for Rs. 781 for repairing this temple. This estimate had been prepared ten years previously and on examination it was found that the monument had deteriorated still further. A fresh estimate was therefore called for and this which amounted to Rs. 986 was sanctioned by the Muzrai Commissioner.
23	Prasanna Chennakēśava Temple, Ambuga.	It was represented in the last year's report that no repairs had been executed to the temple for several years. The Muzrai Commissioner has since reported that an estimate for Rs. 700 was sanctioned in February 1931.
24	Kīrti Nārāyaṇa Temple, Heragu.	The estimate for Rs. 375 which had been prepared during the last year had to be altered on account of certain other items of work to be included which amounted to Rs. 480. This was approved and returned to the Deputy Commissioner, Hassan.
25	Śrī Viṣṇu Temple, Kondajji.	The Sub-Division Officer having reported that this monument stood in need of some urgent repairs, an estimate was called for from the Deputy Commissioner who got the approval to the same from this office and sanctioned it subsequently for being carried out.
26	Tippu Sultan's Birth Place, Devanhalli.	A sum of Rs. 1,000 was allotted during the year under report for commencing the work of putting up a monument over the place as already sanctioned by Government last year. The work was however not undertaken by the Public Works Department during the year.
27	Aśōka Inscriptions, Molakalmuru Taluk.	The Revenue Sub-Division Officer reported that there was no body to look after the inscriptions. It was recommended from this office that the Patel of Siddapur Village may be placed in charge of the inscription near his village and that the Archak of the temple on the Jaṭiṅga Rāmēśvara Hill may be asked to keep watch over the inscription which is there. The Deputy Commissioner, Chitaldrug, accordingly issued necessary instructions in the matter.

APPENDIX B.

List of Photographs taken during the year 1930-31.

Serial No.	Size	Description	View	Village	District
1	6½" x 4½"	Bull before excavation	.....	Arsinkere	Mysore.
2	Do	Bull after excavation	.....	Do	Do
3	Do	Mastikal	.....	Erangere	Do
4	Do	Do (another)	.....	Do	Do
5	Do	Viragal	.....	Do	Do
6	Do	Do (another)	.....	Do	Do
7	Do	Webb's Monument	.....	French-Rocks	Do
8	8½" x 6½"	View of the Fortress to be dismantled.	.....	Chitaldrug	Chitaldrug
9	Do	Do do (another)	.....	Do	Do
10-13	Do	Beads	.....	Chandravalli	Do
14-16	Do	Ornaments	.....	Do	Do
17-19	Do	Iron Implements	.....	Do	Do
20-22	Do	Pottery	.....	Do	Do
23-24	Do	Potsherds	.....	Do	Do
25	6½" x 4½"	Do	.....	Do	Do
26	8½" x 6½"	Neoliths	.....	Do	Do
27	Do	Natural Objects	.....	Do	Do
28	6½" x 4½"	Do	.....	Do	Do
29	8½" x 6½"	Handy Work	.....	Do	Do
30	6½" x 4½"	Do	.....	Do	Do
31	Do	Bricks	.....	Do	Do
32	Do	Stone implements	.....	Do	Do
33	Do	Pottery	.....	Do	Do
34-36	10" x 8"	Do	.....	Do	Do
37	8½" x 6½"	Copper plate inscriptions (of Pandurangapalli.)	.....	Do	Do
38	6½" x 4½"	Do	.....	Do	Do
39	5½" x 8½"	Do Seal	.....	Do	Do
40	6½" x 4½"	Copper plate inscriptions of Medakeri Naik	.....	Do	Do
41	Do	Do	.....	Do	Do
42-47	Do	Copper plate inscriptions (Marappa)	.....	Do	Do
48-49	6½" x 4½"	Coins	.....	Do	Do
50	8½" x 6½"	Do	.....	Do	Do
51	Do	Two palm leaves (Paradarasodara Ramana Kathe).	.....	Do	Do
52	Do	Hydernama manuscript	.....	Do	Do
53	6½" x 4½"	Do do	.....	Do	Do
54	Do	Prabhudeva temple	Side view	Belgami	Shimoga.
55	Do	Isvara temple	Doorway	Do	Do
56	Do	Panchalingesvara temple	Umamahesvara figure	Do	Do
57	Do	Do do	South-east view	Do	Do
58	Do	Pranavesvara temple	Jamb	Talgunda	Do
59	Do	Do	Inscription pillar	Do	Do
60	Do	Kallesvara temple	Do	Malayalli	Do
61	Do	Somesvara temple	Perforated screen	Bandalike	Do
62	Do	Trimurti temple	View	Do	Do
63	Do	Kaitabhesvara temple	South view	Kubatur	Do
64	Do	Do	Front view	Do	Do
65	Do	Do	West view	Do	Do
66	Do	Do	Kshetrapala shrine	Do	Do
67	Do	Visvesvara temple	Front view	Jade	Do
68	Do	Viragal	.....	Udri	Do
69	Do	Vishnu temple	Side view	Do	Do
70	Do	Isvara temple	Front view	Do	Do
71	Do	Basti	Side view	Do	Do
72	Do	Virabhadra temple	Side view	Pura	Do
73	Do	Do	Doorway	Do	Do
74	Do	Isvara temple	South west view	Kuppagadde	Do
75	Do	Do	View of Mukhamantapa	Do	Do
76	8½" x 6½"	Amritesvara temple	Ceiling	Amritapur	Kadur.
77	Do	Do	Do (another)	Do	Do
78	Do	Do	View of Mukhamantapa	Do	Do
79	6½" x 4½"	Do	Sarasavati figure	Do	Do
80	9½" x 6½"	Lakshmi Narasimha temple	South view	Bahadravati	Shimoga.
81	Do	Do	Lakshminarasimha figure	Do	Do

APPENDIX B—concl'd.

Serial No.	Size	Description	View	Village	District
82	6½" × 4½"	Lakshmi Narasimha temple	North-east wall	Bhadravati	Shimoga
83	Do	Basti	Jvalamalini figure	Basti near Narasimbarajapur.	Kadur
84	Do	Do	Chandraprabha figure	Do	Do
85	8½" × 6½"	Nilakanthesvara temple	South view	Jambittige	Do
86	Do	Do	North view	Do	Do
87	Do	Do	North-east view	Do	Do
88	Do	Do	South-east view	Do	Do
89	6½" × 4½"	Do	West view	Do	Do
90	Do	Do	Chandra figure	Do	Do
91	Do	Narasimhaparvata	Narasimha stone	Kigga	Do
92	Do	Rishyasringesvara temple	South-west view	Do	Do
93	Do	Do	Doorway	Do	Do
94	Do	Do	View of stone bull	Do	Do
95	Do	Do	Do (another)	Do	Do
96	8½" × 6½"	Vidyasankara temple	South-west view	Sringeri	Do
97	Do	Do	North-west view	Do	Do
98	Do	Do	North-east view	Do	Do
99	Do	Do	View with the river	Do	Do
100	Do	Do	Tandavesvara	Do	Do
101	6½" × 4½"	Do	Sankaracharya with four disciples	Do	Do
102	Do	Janardana temple	North-east view	Do	Do
103	Do	Do	Yantra	Do	Do
104	Do	Basti	North-west view	Do	Do
105	8½" × 6½"	Vidyasankaralinga	Front view	Hale Sringeri	Do
106	6½" × 4½"	Kalasesvara temple	South-west view	Kalasa	Do
107	Do	Do	Interior view	Do	Do
108	Do	Do	Pedestal of the Surya image	Do	Do
109	Do	View of Ballalarayanadurga	...	...	Do
110	Do	View of Galikere Fort	...	Bababudan hills	Do
111	Do	View of Dattatreya Pitha	...	Do	Do
112	8½" × 6½"	Ruined temple	Back view	Yelavanka	Hassan
113	6½" × 4½"	Do	Doorway	Do	Do
114	8½" × 6½"	Kesava temple	Jewels	Belur	Do
115	Do	Do	Vishnuvardhana image	Do	Do
116	Do	Do	Side view	Do	Do
117	Do	Do	Back view	Do	Do
118	Do	View of the pond	From east	Hulikere	Do
119	12" × 10"	Nandanahosur copper plate inscriptions	...	...	...
120	Do	Do	...	...	...
121	10" × 8"	Copper plate inscription	...	...	...
122	Do	Do	...	...	...
123	Do	Tarikere copper plate inscription	...	...	...
124	Do	Do	...	...	...
125	Do	Do (another)	...	...	...
126	Do	Do	...	...	...
127	6½" × 4½"	Seals of both the above inscriptions	...	...	...
128	8½" × 6½"	Nagari copper plate inscription	...	...	...
129	Do	Do	...	...	...

APPENDIX C.

List of Drawings prepared during the year 1930-31.

1. Udri	...	Isvara temple	...	Ground plan.
2. Kuppagadde	.	Do	...	Do
3. Pura	...	Do	...	Do
4. Kubatur	...	Kaitabhesvara temple	...	Do
5. Brahmagiri	Sketch map.
6. Kolar	...	Makbara	...	Do

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The Supplement is written in a careful and judicious manner and it gives a favourable impression of method and scrupulousness in the work of projecting and carrying out the excavation. The site is evidently extensive and the results, so far made public, promise much new material concerning ancient and even prehistoric times. I think that your department has found a good field for its operations and I look forward with interest to the fuller outcome of its methodical operations."

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